COURSE CODE: IFA 3105

COURSE NAME: TYPOGRAPHIC DESIGN Course Description:

A study of basic principles of composing, printing processes mechanics, and terminology of typography as an element of graphic communication. Explore copy counting, type selection, specification, mechanical and dummy preparation by familiarization with traditional and contemporary type styles and designing new faces through computer aided projects.

Course Objectives/Aims

- To provide students with a solid foundation in typographic design, in both theoretical knowledge and

technical skill.

- Produce original typographic projects by analyzing typographic form and meaning in historical examples, popular culture and student projects.

- To inculcate in students an abiding interest in typeface design and layout.

- Through the completion of the studio assignments, to display an ability to integrate aspects of theory

and practice into coherent and well-designed pieces of typographic design. **Course Outline:**

Week 1: Introduction to History of Typography 1

An overview of the historical developments in type technology and production. **Week 2: Introduction to History of Typography 2**

An introduction to the exciting field of type design (Letterforming), exploring some of the challenges that typographers face.

Investigation into the difference between seeing type and reading it to enable students for both functional and expressive letterforms.

Week 3: Typographic Nomenclature

A introduction to commonly used terminologies in typography / type industry

Week 4-5: Typographic Space and communication

Readability and Legibility: Students are introduced to the art of selecting, manipulating and application of fonts in design. Legibility and readability are a function of the specific typeface, and how type is composed on the page. It is useful for anyone composing type to learn the generally accepted guidelines on point size, x-height, leading, character spacing, alignment, and typestyles that can affect legibility and readability of type.

The designer must also consider the purpose of the work and the expectations of the audience when making legibility choices. The rules of type legibility are guidelines and starting points, not rules to be adhered to blindly.

Week 6: Typographic Space and communication

Grid structure: Students are introduced to the art of effective spatial arrangement in typographic design and communication.

The grid serves as an armature on which a designer can organize text and images in a rational, easy to absorb manner. Students need to understand the importance of the grid system in layout.

Week 7: Exploring Typographic Meaning

Visual Hierarchy: Students are exposed to the importance of variation in size of type, space and placement can be employed to achieve effective communication in typography and information design in general.

Week 8: Exploring Typographic Meaning

Denotation/Connotation of typography

This lecture explores the importance of denotation and Connotation. Denotation is the literal meaning of a word and Connotations is what people associate with the word.

Week 9-10: Exploring Typographic Meaning

Typographic function and expression:

What makes type sing? This lecture explores the expressive aspects of typography, looking at the different ways in which letterform, layout, and color choices can create an abstract, almost musical impact on the reader. Students experience outstanding examples of typography and test the analogy between type and music.

Week 11: Type as symbol

In a logotype, typography transcends textual communication, becoming instead an image or identity, a potent source of cultural resonance. This lecture explores the embedded meanings in the logos we see everyday analyzing how and why they communicate so powerfully.

Week 12: Two, three, four dimensions

Mastered 2-D type? Then it's time to make your text pop and fly. This lecture explores techniques for lifting type off the page. 3-D effects such as shadow and perspective lead into a discussion of sculptural type and signage in our visual environment. The brave new world of dynamic/kinetic typography is also explored, with case studies on leading practitioners of motion graphics and interactive text.

Week 13:

Critique of all assignments **Week 12-15:**

Fine tuning projects for final assessment **Week 16-17:**

University Proficiency Examination

Methods of teaching / Delivery

1. Weekly Lectures
2. Tutorials and practical exploration and experimentations
3. Group reviews / Presentations/critiques
4. Digital learning environments (DLE)
5. Course work
6. Resources (Books /videos)

Learning outcomes

Upon completion of this course, the student will be able to:

- Learn the history of type and of typeface design.
- Analyze and discuss the role of typography in contemporary visual culture.
- Identify major type families and typefaces by their qualities and characters.
- Use bitmap, vector and layout programs in working with type.
- Develop an understanding of the practice of typography through the analysis, selection and application of type to solve specific problems.
- Experiment with original visual solutions for assigned projects.
- Be capable of explaining their design outcomes to others through constructive critiques.
- Write reflectively and effectively about typography and its use in the communication of meaning.

Mode of Assessment

Course work

1. Attendance 10%
2. Group discussion and participation 10%
3. Course assignments 20% Total 40%

Proficiency examination

1. Theory Examination 20%

40% **60%**

100%

2. Practical Examination TOTAL

FINAL TOTAL MARK

Reading/reference material

1. Spiekermann, E. And Ginger, E. M. 1993. Stop Stealing Sheep And Find Out How Type Works Adobe. Isbn 0-672-48543-5

2. Carter, R., Day, B., Meggs, P. 1994, Typographic Design: Form And Communication, New York, Van Nostrand Reinhold.

3. Dowding, Geoffrey 1995, Finer Points In The Spacing And Arrangement Of Type, Hartley And Marks. Vancouver, Canada

4. Gordon, Bob 2001 Making Digital Type Look Good, Thames And Hudson, London.

5. Jute, Andre 1996. Grids: The Structure Of Graphic Design. Rotovision, Switzerland. Z246.J87.

6. Lawson, Alexander , 1990, Anatomy Of A Typeface, London Thames And Hudson.

7. Mclean, Ruari 1995 Typographers On Type: An Illustrated Anthology From William Morris To The Present Day. Lund Humphries, London. Z250.A2 T96

8. Prototype Font Design 1996 Don't Believe The Hype About Type Melbourne. Z 250.D66

9. Ruder, E. 1981typography New York, Hastings House.

10. Snooks And Co. 2002, Style Manual (6th Edition), Canberra, Wiley And Sons, Australia.

11. Updike, Daniel Berkeley 1980, Printing Types: Their History Form And Use, New York, Dover (2 Vols)

12. Whitbread, David 2002 The Design Manual, Unsw Press

Serif

Graphion

Microsoft

Monotype

13. Wozencroft, Jon, 1988 The Graphic Language Of Neville Brody, London, Thames And Hudson.

Web Sites:

Http://Www.Quixote.Com/Serif/

Http://Slip.Net/~Graphion/Museum.Html

Http://Www.Microsoft.Com/Truetype/Links/Default.Htm

Http:// Www.Monotype.Com

Serif Http://Www.Quixote.Com/Serif/

Type Designers Http://Www.Ora.Com/Homepages/Comp.Fonts/Design/Designer.Ht

Free Fonts Http://Dafont .Com

Typographic Design Http://Www.Typographicdesign4e.Com