Study and demonstration of letterforms and fundamental typographic principles. Emphasis on the vocabulary of typographic form and its relationship to message/purpose.

Students will learn about the anatomy, history and fundamentals of typography, as well as develop typographic skills through exploration, research and discussions on the use of letterforms as a way of communicating information with clarity and meaning.

Students will focus on using typography only—no illustrations, graphic elements, or other imagery will be used—to explore type’s ability to convey meaning, identity, hierarchy, tone, and visual power.

GD majors: ART 24/ANI 24, DSGD 63, DSGD 83
IT majors: DSIT 10 and 83
ID majors: DSID 22 or DSGD 83 & concurrently enrolled in DSID 22
ANI majors: ANI 50

Graphic Design majors: it is recommended that you visit a Graphic Design advisor—Chang Kim, Randall Sexton, or Nelson Tan—at least once a semester to keep your graduation on track. Note that students considering the BFA program may not gain acceptance if overall earned units (all colleges) exceeds 90 at time of application.

- Laptop with Adobe Illustrator, InDesign, and fonts as specified.
- Digital camera (point-and-shoot / mobile phone cameras ok).
- Supplies: tracing paper, sketchbook (regular & gridded), pencils, metal ruler, drafting tape, clear push pins, x-acto knife with #11 blades, portable cutting mat (18” x 24’’), black museum boards.

- The Elements of Typographic Style, Robert Bringhurst
- Shaping Text, Jan Middendorp
- Thinking with Type, Ellen Lupton

Office hours: M/W 11:45am–12:15pm, Art 233
Email: julio.martinez@sjsu.edu

The schedule and due dates will be continuously updated on the resource site (see top of page). The site will also have files, recommended books, links, and any announcements. (Note: In case of an absence, you are responsible to stay on track with project deadlines and assignments. Check the website or ask a classmate)
Each project will receive a letter grade A–F, according to University policy, and will be evaluated along the following criteria:

- **Concept (40%)**: Showing solid ideas and a thorough range of exploration in developing directions.
- **Execution (40%)**: Effectiveness and visual power of final solution, as well as craftsmanship of all final assignments submitted.
- **Process (20%)**: Overall engagement, attention to deadlines and participation during classes, exercises, presentations and reviews.

All projects will be due at the start of class on the dates outlined in the schedule. Late projects will not be accepted without prior warning, and will be subject to an F unless prior arrangements have been made (health, family emergency, etc.) Projects cannot be redone for reevaluation.

With each printed project, you will also turn in digital files as follows:

- (1) your final piece and (2) your in-progress comps
- Upload to Dropbox. (You will receive email invitation to shared folder, and you will need an account if you don’t already have one).
- Submit documents in PDF format only, unless otherwise specified.
- When more than one page is needed to show final pieces and/or studies, use multiple pages within PDF’s, not multiple separate files.
- Do not upload source files (i.e., .ai, .psd, .indd)
- Please keep uploads no larger than 50MB
- Name your files as follows:
  - “lastname_firstname_99_project1_final.pdf”
  - “lastname_firstname_99_project1_progress.pdf”

In addition to the core projects, a series of exercises will be done throughout the semester to explore principles related to the course work. The exercises will not receive letter grades—they are credit/no credit—but they do carry a point value (see table above).
Expenses
Estimated cost will vary depending on each individual, but the average will range between $100–$300. Note that your tuition includes a lab fee of $45, which provides printers, supplies, and networking services for in-class black laser and color laser prints. (Limit 50 black / 30 color laser prints. Tabloid or letter sheet size. Printing for this class only. Unused prints do not "roll over" to other classes. Larger prints must be acquired from outside sources.)

Class Policy
- Expect at least 1.5 to 2 hours of homework for each hour of class
- Be on time & prepared with the work due each day (missing more than two consecutive classes may require presenting a note)
- No eating (food & drink only allowed during breaks)
- No personal chatting or working on projects from other classes
- No social networking during classes
- No spray adhesives indoors or cutting on tabletops (use a mat)
- Cell phones and pagers off or on vibration mode

University Policy
- In case of emergency, call police at 911 or Escort Service 4 2222
- 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. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at www.sjsu.edu/aec/ to establish a record of their disability.
- You are responsible for understanding add/drop policies and procedures. Refer to the current semester’s Catalog Policies, located at: info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic calendar web page located at www.sjsu.edu/academics/.
- Your commitment as a student to learning is evidenced by your enrollment at San José State University. The University’s Academic Integrity policy, located at 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 www.sjsu.edu/studentconduct/ Instances of academic dishonesty will not be tolerated. 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.
Anatomy of letterforms

Typeface

em dashes are used to interrupt the flow of a thought and insert a related idea or detail. No spaces are used around the em dashes. (Never use two hyphens): an idea—like this—is rare

en dashes are used to indicate a numerical range, the dash stands for the word “to.” (Never use a hyphen): 1875–1905

hyphens are only used to hyphenate words or names: Tobias Frere-Jones

hyphenation of words should follow the proper convention of the language (refer to the separation of syllables seen in a dictionary) and avoid awkward reading; also, always leave at least two characters behind and take at least three forward when hyphenating at the end of a line, and avoid more than two consecutive hyphenated lines.

hatch marks, not quotation marks, should be used to indicate inches and feet: 5’ 10”

quotation marks (or “smart quotes”), not hatch marks, should be used in quotations. single quote marks serve as apostrophes: “I’m here”

hanging punctuation is used so that quotation marks, commas, and other punctuation do not eat into the paragraph and interrupt the flush edge: “I haven’t heard of him.”

omission of letters or numbers is always marked by an apostrophe, in place of each character being left out: Rock ‘n’ Roll / Fishin’ / ‘90s

single spaces should always be used between sentences. (Never use two spaces—a common habit used by writers): That sounds fine. Call me later.

an ellipsis can be made by tracking three periods, or by using the ellipsis character of a font. After a sentence, use four dots (ellipsis plus period). And then...they all came....

a widow is a single word or very short line at the end of a column. an orphan is a single word or very short line at the beginning of a column. Both should be avoided as much as possible. (A common way of remembering the difference between these terms is to think of it as age—an orphan appears at the “birth” (beginning) of a column, while a widow appears at the “death” (end) of a column.

a rag is the non-flush edge of a paragraph (e.g., this paragraph is flush left, ragged right). These are used to respect the flow of natural language in a body of text, without justifying the type. Visually, rags should not make concrete shapes and appear as organic and random as possible, without relying on hyphenation.
Glossary

ascender the part of a lowercase character that rises above the x-height.

baseline the line upon which all characters rest.

bowl the round or elliptical forms that are the basic shape of characters such as B, G, O.

cap height the distance from baseline to capline, which is approximately the height of an uppercase character.

capline the line reached by the ascenders of a character.

cap line the line upon which all characters rest.

character an individual letter, numeral, punctuation mark or symbol in a typeface.

counter the wholly or partially enclosed white space of a letterform.

descender the part of a lowercase letter that falls below the baseline.

designer the part of a lowercase letter that falls below the baseline.

designing the part of a lowercase letter that falls below the baseline.

designs the part of a lowercase letter that falls below the baseline.

designs the part of a lowercase letter that falls below the baseline.

designs the part of a lowercase letter that falls below the baseline.

designs the part of a lowercase letter that falls below the baseline.

designs the part of a lowercase letter that falls below the baseline.

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designs the part of a lowercase letter that falls below the baseline.

font traditionally, this defined all the characters of one size of one weight of a typeface. (e.g., 12 pt. Helvetica Italic) with the advent of computer fonts, this definition evolved, and is no longer size-specific. it now refers to one particular version of a typeface (Helvetica Light) or, more commonly, the digital version of a typeface.
glyph an alternate version of a character (e.g., i / i)
grotesque gothic outdated terms for sans-serif, though still in use in names of certain typefaces

italic letterforms more cursive than roman that slant to the right.

justify aligning type so that it is flush on both left and right.

kern the part of a letter that extends into the space of another. “kerning” refers to the act of visually altering the spacing of letter combinations so that parts of one letter project over or under the other.

lead the vertical distance from baseline to baseline. Also called “leading.”

ligature two or more letterforms designed together as one character (e.g. fl or fi).

lining figures numerals designed to match uppercase characters (as opposed to old-style figures). also referred to as “titling figures.”

measure the standard length of the line.

old style figures numerals that have ascenders and descenders, sometimes called “ranging figures” or “text figures.”

pica a unit equal to 12 points used to measure the length of a line of type. there are approximately 6 picas in an inch.

point a unit used to measure the sizes of fonts and leading. there are 12 points in a pica, and approximately 72 points in an inch. the point size encompasses a font’s entire body, from the lowest descender to the highest ascender—not the height of any one character.

roman type that is upright, not slanted.

serif the small stroke that projects from the top or bottom of a main stroke of a letter.

sans-serif type without serifs.

slope the angle of the stems and ascenders/descenders of letterforms (most vary between 2° and 20°).

small caps capital letters that are about the same size as a font’s x-height.

stem a main stroke of a letter, that is more or less straight.

stroke any single line, straight or curved, in a character of type.

tracking the process of uniformly altering the space between all letters in a line of text (also called “letter-spacing”).

U&lc abbreviation for upper and lowercase type set together.

x-height the distance between the baseline and the midline of a letterform.

typeface a set of one or more fonts designed cohesively as an entire family (roman, italic, condensed, etc).
There are three main formats of digital type: OpenType (cross-platform type that is the new standard in professional type), Postscript Type 1 (the previous standard for professional use), and TrueType (most common in Windows). All digital type is software that is subject to the same range of licensing and pricing as any other software.

In both Mac OS and Windows, having too many fonts activated at one time can slow performance and make font menus in applications like Illustrator and InDesign overly large and slow. Font management applications like Font Book and third party software can simplify and speed font menus and selection.

**Installing fonts in Mac OS**

Before you install any fonts, quit all open applications. If you don’t quit an application before you install new fonts, you may need to relaunch the application before it will see the new font(s).

Installing fonts in OS X is a drag-and-drop process. There are several places to install fonts; the location depends on whether or not you want other users of your computer (if any) or other individuals on your network (if applicable) to be able to use the fonts.

If you want fonts to only be available to you, drag them to the `yourusername/Library/Fonts` folder.

If you want fonts to be available to anyone who uses your computer, drag them to the Library/Fonts folder. You will need to supply an administrator password in order to make changes to the Fonts folder.

To quickly install individual fonts, double-click on a font file, then click “Install” in the preview box. To install several fonts at once, select a continuous group of fonts with the shift key held down, or a random group with command key held down, and then double click then click “Install” in the preview box.

You can also launch Font Book in the Applications folder, and in the upper left menu choose “Add Fonts.” From the dialogue box, navigate to the fonts you want to install, select the folders or individual fonts, and click “Open” to install the fonts.

**Installing fonts in Windows**

Windows 7 and Windows 8: Right-click the font you want to install and click Install.

Windows Vista:
Open Fonts by clicking the Start button, clicking Control Panel, clicking Appearance and Personalization, and then clicking Fonts.

Click File, and then click Install New Font. If you don’t see the File menu, press ALT.

In the Add Fonts dialog box, under Drives, click the drive where the font that you want to install is located.

Under Folders, double-click the folder containing the fonts that you want to add.

Under List of fonts, click the font that you want to add, and then click Install.
Proofreader’s Marks

Proofreader’s marks are used to communicate changes and corrections in type to those responsible for its design and production. Demonstrated here are some of the most common proofreader’s marks.

<table>
<thead>
<tr>
<th>mark</th>
<th>meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>___ new line</td>
<td>start a new line at this point</td>
</tr>
<tr>
<td>___ move right</td>
<td>move to the right</td>
</tr>
<tr>
<td>___ move left</td>
<td>move to the left</td>
</tr>
<tr>
<td>**</td>
<td>set in bold type</td>
</tr>
<tr>
<td>___ italic type</td>
<td>set in italic type</td>
</tr>
<tr>
<td>___ small caps</td>
<td>set in small caps</td>
</tr>
<tr>
<td>**</td>
<td>Capitalize</td>
</tr>
<tr>
<td>@</td>
<td>set letter lowercase</td>
</tr>
<tr>
<td>_</td>
<td>close up a space</td>
</tr>
<tr>
<td>_</td>
<td>delete word</td>
</tr>
<tr>
<td>_</td>
<td>delete this word</td>
</tr>
<tr>
<td>___ insert</td>
<td>insert this word</td>
</tr>
<tr>
<td>_</td>
<td>insert word</td>
</tr>
<tr>
<td>_</td>
<td>disregard proofreader’s mark</td>
</tr>
<tr>
<td>_</td>
<td>disregard proofreader’s mark</td>
</tr>
</tbody>
</table>