

GD 326 Advanced Typography Section AA
www.davidglensmith.com

time: Thursdays
5:00pm — 7:50pm **room 224**
8:00pm — 9:40pm **room 512**

instructor: David Glen Smith
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(allow at least 24 hours for reply)

Office hours by appointment, **room 217**.

the voice of the majority

bad graphic design

the expected

sucky typography

against: bad type

conformity

poor layouts

template fonts

media hype

5voit

Course Description: Building on the historical understanding acquired in previous courses, an exploration of contemporary and experimental typographic design will be the focus of this course. Current trends, practical communications considerations and the design of letter forms will guide project outcomes.

4 credits

Prerequisites: GD 241

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

- employ a micro-based computer to construct a group of pleasing and typographically consistent letter forms;
- use a micro-based computer to define spacing increments within a font;
- convert one font format to another;
- explain the typographic requirements of a variety of media.

Primary Programs:

Adobe InDesign™, Adobe Illustrator™, Adobe PhotoShop™, Adobe Type Manager™, TypeTool™

Equipment & Materials:

- 15” x 20” gray or black matte board
- CDRW, flash drive, or portable hard drive
- 14” x 17” tracing paper for exercises
- paper, drawing media, & the means of binding a booklet

Attendance is mandatory. Students are required to stay for the duration of the class.

- Tardiness will be recorded by faculty members in their grade books and may affect student evaluation.
- Students who accumulate 4 absences will be dropped from the course and a grade of “S.” Suspension will be recorded for the course. Students who are suspended receive NO REFUND for the course. In the event students are suspended from a course and they believe an error in recording attendance has been made, they should contact the instructor.

Students may appeal a course suspension. Such appeals must be made in writing to the Dean of the school in which the class is taught. Appeals will only be considered when all the absences were beyond the control of the student and all absences are fully documented.

- If a break is given students are expected to return at the end of the break on time.
- If you miss a class, SEE ME BEFORE THE NEXT LAB.

The focus of the course work: You are going to be asked to produce a cohesive body of work from this class. This will require you to get started early in the quarter and to work steadily throughout the quarter. Much of the course work is process oriented. By enhancing your awareness of typographic elements and attributes and your sense of confidence in your ability to control them, this course can, favorably impact your other classes. Some of the work product of this class should be suitable for your portfolio.

The standards for the work: If you demonstrate satisfactory competence in the objectives of this course you will receive a C. Grades higher than C will be the result of the depth of your work. By challenging yourself, you can enhance the depth of your work and strive for more than just competence. Several ways you can increase your potential for greater achievement—and thus higher grades— include: Do more work, if I ask for 26 characters to be designed, then design 52; Enhance your control of typographic “niceties,” Don’t just reflect the conventional standards of typographic form and space but expand on them; a third way to enhance your grade is to conceive of your efforts in this class as one integrated body and to present it as such by using a standard form of presentation common for all of your class work.

FAQ’s

Can I make up projects?

These assignments are structured in such a way late work is permissible. However, keep in mind that revising and resubmitting the material will have a shortened time-span. Furthermore, late work should be worked on only AFTER the current project is completed. Late submissions without documented excuse will be given a lower grade and cannot be revised nor resubmitted.

However, in-class assignments and exercises cannot be made up due to the nature of their purpose.

What is not an excused absence?

Some students spend all their creative energy finding an excuse for missing a class. If you do not have documented proof for missing a class (such as a doctor’s excuse, funeral notice, work order from garage with your name and contact info, warrant from a police officer) then I do not need to know why you missed a class.

The best examples of this type of situation (all of which are authentic):

My mother's pet died and I had to console her.

My car had a flat on the highway. —or— I was stuck in rush hour traffic for three hours.

I had to appear in court to clear traffic tickets.

I had a headache / stomachache / ear infection / surgery, etc.

I have to leave class early for work / day care / pickup car, can I turn in the project first thing next class?

No. Be sure to schedule all outside events around school.

Do not schedule school around outside events.

Your courses should be one of the top priorities on your list.

Can I work at home since I have the programs?

No. I need to see the work as it is completed and the progression of the projects, while you are in class. Projects created outside of the lab will have influences and resources which may interfere with the instruction process.

However, any additional work on a current project or any secondary resources applied to a current project is encouraged. For instance, stock images and clip-art are often re-used and quickly become stale and boring. Utilizing your own digital photos, scans, and illustrations add personality to the page.

I prefer one of the other labs. Can I work there instead?

No. I need to see the progression of your projects in the room assigned by the school.

I know a good reference book in the library. Can I use this?

Yes. Again, any outside influences on your creative work is encouraged. If during class you recall a book or periodical in the library with good photos to help your page design, by all means, use the available resources.

Course Calendar

week 01 || Thurs. 04.05

LAB

Introduction to class. Software review demo.

LECTURE

Drawing letter forms with bit mapped and path oriented software.
Types of letter construction. Relationships between letterforms.
Letter design / magazine header assignment.

week 02 || Thurs. 04.12

LAB

Beginning font design.

LECTURE

Current font construction: the computer revolution.

week 03 || Thurs. 04.19

LAB

Further development of letter forms.

LECTURE

Further relationships between letterforms.

week 04 || Thurs. 04.26

LAB

Project due beginning of lab, printed B/W, on board.

LECTURE

Kerning, tracking, spacial relationships. Legibility / readability.

week 05 || Thurs. 05.03

LAB

Creation of class font—part 1.

LECTURE

Typography as an art of dissent—part 1.

week 06 || Thurs. 05.10

LAB

Creation of class font — part 2.

LECTURE

Medieval theories in a modern world.

week 07 || Thurs. 05.17

LAB

Discussion of promotional folio project.

Typographical logo solutions / promotions.

LECTURE

Typography as an art of dissent—part 2.

week 08 || Thurs. 05.25

LAB

Promotion of literacy, using developed font.

LECTURE

Project review.

week 09 || Thurs. 05.31

LAB

Promotion of literacy, using developed font.

LECTURE

Review of expectations / requirements.

week 10 || Thurs. 06.17

LAB

Electronic files due end of lab. Collection of folio.

LECTURE

Presentation of fonts & promotional materials.

Grade-Evaluation Outline

	Possible Points	Earned
Week 1:		
In-class assignment generate logos from initials	10	_____
Homework collect sundry of influences, due beginning of next lab	15	_____
In-class exercise #1 font creation mockups	05	_____
Week 2:		
Progressive Points for Project #1 uppecase letterforms: version 1 and 2	05	_____
Homework #2 finalize UC letterforms, due beginning next lab: version 1 and 2	10	_____
In-class exercise #2 positive / negative relationships	05	_____
Week 3:		
Progressive Points for Project #1 lowercase letterforms: version 1 and 2	05	_____
Homework #3 finalize LC letterforms, due beginning next lab: version 1 and 2	10	_____
In-class exercise #3 expressive deconstruction of letterforms:ART	05	_____
Week 4:		
Project #1 finalized on board	20	_____
Progressive Points for Project #2 magazine heading, variations	05	_____
Homework #4 finalize heading, due beginning next lab	10	_____
In-class exercise #4 construct / deconstruct / reconstruct aspects of the ordinary	05	_____
Week 5:		
Project #2 finalized on transfer space	20	_____
In-class assignment #3 class font	10	_____
Homework #5 research background material, due beginning of next lab	15	_____
In-class exercise #5 depiction of meaning with letterforms — part 1	05	_____
Week 6:		
In-class assignment #4 promotional theatrical poster utilizing class font	10	_____
Homework #6 finalize poster, due beginning next lab	10	_____
In-class exercise #6 depiction of meaning with letterforms — part 2	05	_____
Week 7:		
Project #3 finalized on transfer space	20	_____
In-class assignment #5 book store logo	10	_____
Progressive Points for Project #4 devise font for promotional headings, due beginning of next lab	05	_____
Homework #7 research background material, due beginning of next lab	15	_____
In-class exercise #7 depiction of meaning with letterforms — part 3	05	_____
Week 8:		
Progressive Points for Project #5 devise layout for three promotional postcards	05	_____
Homework #8 continue work on layout	10	_____
Week 9:		
Progressive Points for Project #5 devise layout for three promotional postcards	05	_____
Homework #9 continue work on layout	10	_____
Week 10:		
Progressive Points for Project #5 finalize layout for three promotional postcards, due end of class	05	_____
Final Brochure Project	25	_____
Grand Total Points:	300	_____

SCALE:

A= 300 - 279

B= 278 - 239

C= 238 - 183

D= 182 - 127

F= 126 - 0

General Guidelines for all Projects:

Modifying existing type is not the same as creating new type.

Avoid warping text, drop shadows, special filters.

Avoid distorting text into a vanishing perspective point.

Avoid stroke lines around shapes. Only use solid colors.

For all text, utilize TYPE > CREATE OUTLINES function.

For secondary images, AI, or EPS files, do not use the FILE > PLACE option in Illustrator.

Do utilize the PEN TOOL to create simple paths. Do not use LIVETRACE.

Avoid the BRUSH & GRADIENT PALETTES.

For each assignment & project a rubric scale will be provided to show expectations.

Each assignment is judged in some aspects by the following:

- **creativity** – A strong sense of artistic individualism is displayed in the work; a sense of the designer’s personality and developing style are shown; risks are taken
- **production values** - The work presented is neat, printed to the correct size and format (i.e. landscape vs. portrait), and standards of practice for the use of the assigned software
- **legibility aspects** - The use of positive and negative space is well balanced for the legibility of each assigned character and the forms within the set of characters are clearly related
- **readability standards** – A general reader recognizes a sense of “voice” in the font, while at the same time standards of alignment (baseline, mid-line, cap-line) and character pattern are maintained.
- **functionality** – The font is correctly formatted and stored so that it can be used by standard applications (e.g. Adobe Illustrator).

References

- <http://www.davidglensmith.com>
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 - <http://www.fonts.com>
<http://www.fonts.com/FavoriteFonts/FamousFonts.htm>
<http://www.fonts.com/AboutFonts/DesignerProfiles>
<http://www.fonts.com/AboutFonts/Type101>
 - <http://www.fontshop.com/>
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