

FALL 2017

**ADVANCED TYPOGRAPHIC DESIGN**

GRD 4020 , CRN 86337

**INSTRUCTOR: ELIZABETH THROOP**

Class: MW, 11:00 am-01:50 pm

lthroop@gsu.edu

Office hours Tuesday, Thursday 1:30 – 2:30

*Prerequisites: GrD 3200 with grade of C or higher, and consent of graphic design area coordinator or instructor. Advanced concepts in typographic design within a studio problem-solving format; advanced digital techniques, formal, and experimental applications of typography. Lab fee \$20.00; 3 credit hours .*

Students are responsible for retrieving handouts, worksheets, etc., from the blog and for reading their student email.

[www.type4020.blogspot.com](http://www.type4020.blogspot.com)

**OBJECTIVES**

- » To understand how type is used in print and digital media.
- » To use type expressively to enrich content.
- » To appreciate typographic arts.
- » To understand typographic terms, rules, and conventions, and how they relate to written communications.
- » To use InDesign as a design tool.

**TEXTBOOK**

*InDesign Type* (3rd edition) by Nigel French is required, with this and other readings as assigned.

**LAST DAY TO WITHDRAW AND RECEIVE A “W” IS TUESDAY, OCTOBER 10.**

Note: The syllabus provides a general plan for the course; deviations may be necessary at the instructor’s discretion.

**ATTENDANCE**

There are no excused “absences.” It would be wise to save your 4 allowable absences in anticipation of emergencies.

Class attendance is required. You are allowed four (4) absences, regardless of reason, without penalty. If you know ahead of time that you must miss class due to a legitimate reason please plan accordingly. For each unexcused absence after the fourth your final grade will be reduced by one full grade (e.g. an A- would be lowered to B -). Partial attendance at a class (late arrival, early departure, overlong breaks) equals 1/2 of an absence. For example, arriving late to class twice during the term will be recorded as one absence. It is possible for you to pass all projects, tests, and assignments and still fail the class due to absences. Absences may be excused due to illness, University-sponsored events, legal obligations, religious observances, or other extreme circumstances. It is the student’s responsibility to notify the instructor and to provide a written documentation of the reason for the absence, as required by the University. Information missed due to tardiness or absence will be the responsibility of the student.

Refer to the Undergraduate Catalog for other relevant information regarding absences. Student Code of Conduct/Attendance

**DISRUPTIONS:**

Do not allow your phones or mobile devices to disrupt class. Do not use class time or resources for recreational purposes or to work on assignments from other classes. Do not use the internet to access material unrelated to class. Sending texts, tweets, messages or accessing social networking sites during class time is not acceptable. Returning from class beyond the allotted time for coffee/snack breaks will count against your attendance and participation.

## GRADES

All projects will be evaluated on a variety of factors. Refer to the Standard Studio Grading Rubric for specific criteria. In summary, these include but are not limited to: did you meet the objective set in the brief? did you implement your concept creatively? is your project presented professionally? and was your oral presentation clear and effective? All project grades will be returned promptly and accompanied with constructive comments intended to help you in your next phase of studio practice. No project is ever perfect or without potential for further improvement.

During the term, Project Grades will be given using a +/- scale to help give you greater clarity. Using the Standard Studio Grading Rubric, points are earned for the different categories and then averaged to determine your final grade for the project. Reference the following scale:

Grade	Range	Points	Grade	Range	Points
A +	98-100	4.30	C+	77-79	2.30
A	93-97	4.00	C	73-76	2.00
A-	90-92	3.70	C-	70-72	1.70
B+	87-89	3.30	D	60-69	1.00
B	83-86	3.00	F	below 60	0.00
B-	80-82	2.70	WF,IP		0.00

For students in Art and Design majors, a grade of C- or higher is required for all Studio and Art History courses in Area G.

Final Grades will be a calculated per the following criteria

Quotation posters	15%
Design w/ Type 3x	10%
Personal menus	25%
Booklet project	25%
Typographic sketchbook	10%
Participation	15%

## MAKE-UP POLICY & DEADLINES:

All students are required to meet course deadlines. Late work will not be accepted unless there are extenuating circumstances, such as those mentioned above in the section on attendance. It is the responsibility of the student to arrange make up assignments with the instructor.

## GEORGIA STATE UNIVERSITY POLICIES & PROCEDURES:

### DISRUPTIVE STUDENT BEHAVIOR:

Disruptive student behavior is student behavior in a classroom or other learning environment (to include both on and off-campus locations), which disrupts the educational process. Disruptive class\* behavior for this purpose is defined by the instructor. Such behavior includes, but is not limited to, verbal or physical threats, repeated obscenities, unreasonable interference with class discussion, making/receiving personal phone calls, text messages or pages during class, excessive tardiness, leaving and entering class frequently in the absence of notice to instructor of illness or other extenuating circumstances, and persisting in disruptive personal conversations with other class members. For purposes of this policy, it may also be considered disruptive behavior for a student to exhibit threatening, intimidating, or other inappropriate behavior toward the instructor or classmates outside of class. See the following link for additional information on this policy in the Georgia State University Student Handbook: Disruptive Student Conduct Policy

\*For purposes of this document, the word "class" is defined as one specific meeting of students and professor while the word "course" refers to the entire section.

**ACADEMIC HONESTY:** Plagiarism of any kind, including but not limited to words and images, will not be tolerated and will be reported to the head of the University. If you are not sure if something is plagiarism, please discuss it with me. By taking this class you are consenting to the University's Policy on Academic Honesty (section 409) published in college catalog.

**APPROPRIATED IMAGES:** Work containing images that you did not create yourself are unacceptable and against Graphic Design Department policy. Examples include but are not limited to stock photography, images pulled from the internet, and non-original photographs or footage that have been vectorized or filtered. If you feel the need to use existing images, discuss this with the instructor.

Remember: If you don't understand something, ask questions. Also, proofread! Spelling and grammar always count.

**SECURITY:** Georgia State University and the Welch School of Art & Design have installed punch code locks on most of our lab spaces to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School of Art & Design ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:

~ ALWAYS have your GSU ID card with you when on campus.

~ NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks for your card, report the incident to campus police immediately.

~ ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab area. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police (404-413-2100)

~ NEVER try to enter a studio or lab by 'piggybacking' on someone else. For example, if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in the code again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is not secure and can put everyone at risk. Wanting to help is good, but be smart about it.

**CAMPUS CARRY LEGISLATION:** Information about the law can be found at [safety.gsu.edu/campus-carry](http://safety.gsu.edu/campus-carry). It is the responsibility of the license holder to know the law. Failure to do so may result in a misdemeanor charge and may violate the Georgia State Student Code of Conduct.

**ACADEMIC HONESTY AND INTEGRITY:** Students are expected to act according to the highest ethical standards as set forth by Georgia State University. Any and all cheating, including plagiarism, will not be tolerated and will result in an automatic grade of "F" for the course. Refer to the Faculty Affairs Handbook at 409 Policy on Academic Honesty and the Undergraduate Catalog for specific regulations at 1380 Academic Honesty

## **COUNSELING AND TESTING CENTER SERVICES:**

Faculty at the Ernest G. Welch School of Art & Design are concerned about the health and wellbeing of students and would like to make students aware of the free, confidential counseling available on a walk-in basis daily at the Counseling & Testing Center, 75 Piedmont, Suite 200. Please see [counselingcenter.gsu.edu](http://counselingcenter.gsu.edu) for more detailed information about the comprehensive multidisciplinary services provided including: counseling, nutrition, psychiatry, mind/body clinic, and a performance enhancement center. If crisis counseling is needed after university business hours, call 404-413-1640 and follow the prompts to be connected to a crisis counselor.

Faculty are also concerned about the safety of students and would like to make students aware of free and confidential services available to students who have experienced victimization, including sexual or physical assault, partner violence, stalking, or other types of crime at: [victimassistance.gsu.edu](http://victimassistance.gsu.edu). An advocate is on call 24/7 at 404-413-1965.

**ACCOMMODATION OF DISABILITIES:** Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Visit <http://www.gsu.edu/disability/> for more information.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for responsible accommodation of their disabilities. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

**HAZARDOUS MATERIALS:** Georgia State University is committed to providing a safe and healthful environment for its faculty, staff, students, and visitors and managing the University in an environmentally sen-

sitive and responsible manner. There are procedures for responses and reporting of accidents, spills, etc. as defined within the Art & Design General Lab Safety Manual. Please know that by definition, most glues and paints are considered hazardous materials. Their use, for example, is restricted to well ventilated areas. Disposal in specifically approved containers is mandated as well. For further information, refer to The Art & Design General Lab Safety Manual

**RETENTION OF WORK:** The School of Art & Design has the right to retain any student project, whether it be for display, accreditation, documentation, or any other educational or legal purpose.

**COURSE EVALUATIONS:** Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

**STAYING CONNECTED:** The Ernest G. Welch School of Art & Design is a strong community of artists, creative practitioners, and educators within the College of the Arts (COTA). Follow the Ernest G. Welch School of Art & Design on social media to stay connected to the community and remain up to date on peer & program news and informed on upcoming lectures, events, and exhibitions, both on campus and throughout Atlanta.

Website news & accolade page: [artdesign.gsu.edu/category/featured-news/](http://artdesign.gsu.edu/category/featured-news/)

Facebook: [@georgiastate.artdesign](https://www.facebook.com/georgiastate.artdesign) (or search Georgia State University's Ernest G. Welch School of Art & Design)

Instagram: [@gsu\\_artdesign](https://www.instagram.com/gsu_artdesign)

Twitter: [@gsu\\_artdesign](https://twitter.com/gsu_artdesign)

Localist GSU Calendar: [calendar.gsu.edu/department/theernestgwelchschoolorartdesign](http://calendar.gsu.edu/department/theernestgwelchschoolorartdesign)

You can also follow the College of the Arts on Facebook (GSUCOTA), Instagram ([@gsuarts](https://www.instagram.com/gsuarts)), or Twitter ([@gsuarts](https://twitter.com/gsuarts))

\*\*\*To have your news, accolades, and exhibitions shared with the Georgia State and Atlanta community, contact the Public Relation Coordinator, Jac Kuntz, at [jkuntz@gsu.edu](mailto:jkuntz@gsu.edu)

**GRD 4020 , FALL 2017**

	<b>MONDAY</b>	<b>WEDNESDAY</b>
Aug 21 – 23	Overview, begin posters	Type history lecture; noon crit on 1st poster
Aug 28 – 30	Pomo type lecture; Noon crit on 2nd poster	In-progress crit on final poster
Sept 4 – 6	Final poster crit, turn in	<b>Discuss vocabulary</b> , begin Berry essay
Sept 11 – 13	Measuring type; Small group crits	Essay work day
Sept 18 – 20	Type terminology review. Bring printed-out draft of essay to share in small group crit	Crit mounted printouts, upload PDF of 3 essays
Sept 25 – 27	<b>Quiz #1</b> , Grid lecture	Personal Menu sketches, concepts
Oct 2 – 4	pin up PM sketches	Attendance optional day: gather images for menu
Oct 9 – 11	PM small group crits	Upload final layouts for PM
Oct 16 – 18	Type Review #2. InDesign tables	Sorting exercise, format PM for final
Oct 23 – 25	Crit, turn in Personal Menu as table in INDD	Field trip
Oct 30 – Nov 1	<b>Quiz #2</b> . Begin Chapter project	
Nov 6 – 8		
Nov 13 – 15		
Nov 20 – 22	Binding practice	
Nov 27 – 29	holiday	holiday
Dec 4	Booklet crit	All files to Sharespace by 5pm

**SUPPLIES:**

Removable storage device *with your name on it*  
 Markers  
 Sketch pad that can be scanned, or loose-leaf binder  
 X-acto blades (#11)  
 12” x 18” or larger chip board  
 Spra-mount or some other adhesive.  
     3M mounting tape highly recommended

**READINGS FOR QUIZZES**

Read the first three chapters of InDesign Type 3rd Edition before the review on Sept. 18. The readings will help you get your work done in InDesign and will expand your understanding of typography. You will only benefit from the reviews if you have done the readings.

Read Chapters 4, 5, 6 before the second review. Other readings from the text as announced.

Quizzes will be short fill-in-the-blank with 15 to 25 questions.

**SKETCHBOOK:**

PDFs of scanned pages are due every Monday onto Sharespace.

You are required to create extensive sketches for all projects. Your sketchbook should also include typographic inspiration and anything you find germane to the class. This is your chance to show me you are thinking and pushing yourself through a process – not just executing off the top of your head.

Each PDF, with your last name beginning the file name, is due at the beginning of class on each Monday. At the end of the semester, you will turn a neat hardcopy of these sketches as a testament to your semester-long growth as a student. Three-hole punch, archival sleeves, staples, etc. are all acceptable but it must be neat.

## TYPOGRAPHIC POSTER SERIES

Design a series of 11" x 14" posters based on a short quote as assigned. Research the quote's context. Compare your impression of the quote to other peoples' interpretations.

Explore different line breaks, different leading, different typefaces, and different color combinations. Explore many different layouts, including some that seem "wrong." Kerning, spelling, etc. must be perfect. Do not alter the meaning of the quote by selectively changing one word to a different typeface or other "tricky" treatments. Each poster must be done quickly, so don't overthink.

**POSTER 1:** One typeface, solid background. Simple frame (rectangle, circle, etc.) or single dingbat only.

**POSTER 2:** Hand lettered - no tracing! Experimental treatments encouraged. Try traditional calligraphy or outline letters and paint them in. Cut a stencil or create the lines of the letters with tape, string, wire, etc. How would your quote change if spelled out in matchsticks or scraped into the dirt? Try lettering it with your non-dominant hand, or writing with a grease pencil on glass.

**POSTER 3:** Open media and format. Experiment, refine, and experiment some more. You may combine the text with symbols, illustrations, or photographs. Try typesetting the quote, printing it out, and altering the printout - then scanning the result.

You will print out and mount each poster on chipboard or lettramax for each crit. The day of crit you will upload to Sharedspace a pdf of your poster named

lastname\_poster1.pdf

lastname\_poster2.pdf

lastname\_poster3.pdf

## QUOTES

Simplicity is not the goal. It is a byproduct of a good idea and modest expectations. - Paul Rand

Amateurs sit and wait for inspiration. The rest of us just get up and go to work. - Stephen King

The desire to create is one of the deepest yearnings of the human soul. - Deiter F. Uchtdorf

Design creates culture; culture shapes values; values shape the future. - Robert L. Peters

Nothing is a mistake. There's no win and no fail. There's only make. - Sr. Corita Kent

You can't depend on your eyes when your imagination is out of focus. - Mark Twain

Something in all men profoundly rejoices in seeing a car burn - Jean Baudrillard

Design brings content into focus. Design makes function visible. - Jennifer Morla

An essential aspect of creativity is not being afraid to fail. - Dr. Edwin Land

Nothing is enough to the man for whom enough is too little. - Epicurus

In order to be irreplaceable, one must always be different. - Coco Chanel

The client may be king, but he's not the art director. - Von Glitschka

Don't design for brands: design for people interacting with brands.

You can make anything as long as you make it look intentional.

Design is not a thing you do. It's a way of life. - Alan Fletcher

You have to misbehave to make breakthroughs. - Paula Scher

Life is 10% what happens to you, and 90% how you react to it.

Design is simple: that's why it's so complicated - Paul Rand

Focus on being productive instead of busy. -Tim Ferris

The ultimate inspiration is the deadline. - Nolan Bushnell

Good design is as little design as possible -Dieter Rams

Guns don't kill people, but they do make it easy as fuck.

Consider everything an experiment. - Sr. Corita Kent

Design cannot rescue failed content. - Edward Tufte

You can't change what you refuse to confront.

Your economy needs you to keep consuming.

Design is thinking made visible. -Saul Bass

The worst part of censorship is @\$^\$%^&\*.

I'm silently correcting your font choices.

You cannot fail at being yourself.

## DAIR TEXT THREE WAYS

Enhance your InDesign skills by laying out a short text by John D. Berry about typographic contrast as explained by Carl Dair. You will create three different designs, all black and white. You may want to lay out the essay as a single poster or as a 4 to 6 page booklet.

First, read the text and reflect on how you can apply ideas of typographic contrast to this project. Show the reader what the author is trying to convey. Sketch 50+ explorations at thumbnail scale, about 2" tall. Then create larger, more refined sketches. Create three alternate layouts, reflecting varied of approaches.

This is a good chance to practice type indication: how can you get the gist of the page without drawing each little letter? How do you show a column of text without over-emphasizing the edges of that column? Use different weights of pens to suggest the lightness or heaviness of a particular font.

In your sketches, vary the number of columns, the size and weights of the type, and MINOR modifications of the copy. DO NOT change the wording or overall organization. Your grade depends on thorough and ambitious exploration.

**Create three distinct approaches**, using different sizes and weights of type to create distinctive hierarchies, contrast, and structure.

Download the text from the GRD 4020 blog. Copy and paste the text into InDesign. Find and replace to eliminate unnecessary paragraph returns or other formatting.

You may include up to 3 simple diagrams, each no more than 2" in height or width. This is NOT an illustration project, so keep it very simple.

## DIGITAL CRITERIA

You will get a better grade by using InDesign well:

- Limiting the number of text boxes on each page, creating multi-column text boxes or tables as appropriate.
- Using Master Pages to establish formats.
- Using Paragraph Styles and/or Character Styles to format all text.
- Giving each Style a descriptive name based on its use in the text.
- Eliminating any misspellings, typos, or incorrect formats.
- Not outlining fonts.
- Turning in a correctly-named and formatted file. *Smith\_BerryEssay.idml* in a folder named *Smith\_BerryFolder* with fonts and other related files.

Create one 3-page InDesign file that contains all three versions. Package the file, any linked images, and any fonts you used. Upload the correctly-named folder to Throop/GRD4020 in Sharedspace. Do not include your first name or initial in file name.

**FINAL CRITIQUE:** Print out your essay and mount on chip board or Letramax.