GD330
Advanced Typography

DePaul University – College of Computing and Digital Media
Spring 2013 Tuesdays, Thursdays 11:50AM – 1:20PM
Professor Dolores Wilber   dwilber@cdm.depaul.edu

Office hours - Tuesdays, Thursdays, 8:45-11:45AM - make an email appointment; best through CDM Advising

You are required to check your email 24 hours before each class to for important announcements.

Course Description + Objectives
This course is an advanced investigation into typography and text for verbal and visual expression. Emphasis is placed on the analysis of meaning and structure, design composition, and communication to specific audiences. Projects are both pragmatic (textbook design), and expressionistic (found and constructed typographic compositions that are poetic and conceptual). Readings, design and writing projects and discussion of communication theory in commercial and fine arts comprise the content of the course. Emphasis is placed on the study of meaning regarding audience, culture, and history.

Some content is provided in certain projects and in others is largely based on the student's own research and writing. Requirements include: GD230 (Beginning Typography) or consent of the instructor.

What we will do
The course combines lectures, reading, writing, and studio projects, including a field trip and guest lecture.

Learning Goals
• Practice the selection and arrangement of type for effective legibility and readability
• Create functional organization of complex information through effective hierarchy and typographic expression
• Explore the expressive range of typography as a primary visual, illustrative element

Learning Outcomes
• Students demonstrate an ability to produce refined, sophisticated information and graphic
design that illuminates the subject and supports the reader/user experience.
• Students experiment with solutions, critically analyze the results of their own solutions and those of their peers, and make modifications
• Students create expressive typography resulting in illustration and contemporary typeface design

Course Policies
Student grades are based upon completion of assignments when due, quality of work, active class participation and attendance.

Academic Integrity
"Students must abstain from any violations of academic integrity and set examples for each other by assuming full responsibility for their academic and personal development, including informing themselves about and following the university's academic policy… Violations of academic integrity include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources-alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution." -—— DePaul Student Handbook

Please read the complete Academic Integrity policy in the student handbook at:
http://condor.depaul.edu/~handbook/code17.html

Attendance & Punctuality
Attendance is mandatory; three absences will result in a lower grade (from B to C, for instance) without an excused absence; subsequent absences result in further lower grades. An excused absence is allowed in the case of a medical or personal emergency (illness with doctor's letter; death in the family). An absence is defined as not showing up for class or showing up 15 minutes late or more for class. If you miss a final (defined as not having your work posted on the class blog and not being present for the critique, your graded will be automatically lowered two grades; eg, from 'A' to 'C.'

Vandalism
Treat all equipment with care! Access to the computer labs is limited to only those students who are currently enrolled in a computer class.

Supplies
You will need to purchase a portable storage device (key drive) and mounting supplies.

Harassment
The policy as specified in the DePaul Student Handbook will be adhered to in this class.

Syllabus Changes
I will make every effort to adhere to the syllabus but sometimes, changes occur. You are responsible for keeping up with changes even when you are not in class—so keep in touch with your fellow students and the teacher.

Textbook
There is no required textbook, but there will be occasional readings.

Books that you should have from lower level classes for reading reference:
Lupton + Miller, *Design Writing Research*, Phaidon Press, New York, 1999. SBN 0714838519

Elam, Kimberly, *Geometry of Design, Studies in Proportion and Composition.* Adobe Press, 1999, ISBN 0-672-48543-5

Hurlburt, Allen, Grid, *A modular system for the design*, John Wiley & Sons, Inc., 1978, ISBN 0-471-282923-X

Meggs, Phillips, *Type and Image*, the Language of Graphic Design, John Wiley and Song, 1992, ISBN: 04-712-8492-0

Carter, Rob; Day, Ban; Meggs, Philip. *Typographic Design, Form and Communication.* New York, NY: Van Nostrand Reinhold Company. 5th edition, 2011

Spiekermann & Ginger, *Stop Stealing Sheep (& find out how type works)*, Adobe Press, 1993, ISBN 0-672-4854-3
Craig + Bevington, Designing with Type, A Basic Course in Typography, Watson Guptill, 4th Edition, 1999, ISBN 0-8230-1347-2

Additional readings that will be dispersed during class.

Grading Formula

Class participation in discussion and critique process	10%
Project: ABCs	30%
Project: Textbook Design	30%
Project: Sequential Found and Constructed Typography	30%

Projects
Each project is described on the following page. Examples of all projects will be shown in class. All critiques are posted on the class blog. You can only post jpgs. Pre-final critiques require print-out as well; they do not need to be mounted. and Final Critiques require full color output and mounting (flush to edge).

A Design statement (300 words) describing the intent and meaning of your project, is required to be posted you're your

final project on the class blog. Statement your design goals, audience, measure of success and any other relevant information. Each critiques requires a design post; you must comment on three other student's work for each posting by the Friday following the critique.

The blog address is:
http://advancedtype.blogspot.com/

You must have accepted the blog invite that I sent you to post to the blog. Please email if you have not received an invite. It is easier to participate on this blog if you have a Gmail address. Each post must have your last name in the title and the project name.

Further information on all aspects of each project are will be clarified in class discussion and individual meetings with the teacher. When in doubt, make an appointment with me or email me.

You must post all critiques and comments to the class blog and to D2L.

Project Descriptions

Project: ABCs
Construct a glossary, using every letter of the alphabet, of typographic or design-related words with their definitions. You may not use any images, unless they are illustrations or photographs of letterforms. Let me repeat this: you must only use typographic form and no images that are not typographic are to be used in this project.
You are required to have a PDF version of your project that we will project in class for the FINAL CRITIQUE. You will need to minimally print the cover and one spread for the Final Critique as well as post to the blog.

Project: Textbook Remix
Re-design format and all levels of typographic treatments, images, of the textbook provided. You will be creating 4 spreads. Examples will be provided. This is a heavy lifting, excellent project to build both your design and typographic skills, understand the number of typographic levels necessary in a complex design project. It is also an excellent portfolio piece. You may determine the size. Full-color output mounted on black presentation board is required for final critique.

Project: Three-dimensional typography
Select a phrase, poem, tagline, slogan or haiku to typographically illustrate (actually spell-out) in three-dimensional form. Photograph the construction for the final presentation. The work may exist as a series. Examples will be shown in class. One famous example of this kind of approach is the work of Stefan Sagmeister (but there are lots of possibilities).

Full-color output mounted on black presentation board, flush to page or with 2-inch border for final critique.

Syllabus

WEEK ONE
4/2 + 4/4
Project ABCs

Tuesday 4/2 – Class Introduction
Thursday 4/4 – Workday

WEEK TWO
4/9 + 4/11
Project ABCs

Tuesday 4/9 – First critique

Thursday 4/11 – Workday

WEEK THREE
4/16 + 4/18
Project ABCs

Tuesday 4/16 – Final critique, color print-out
Thursday 4/18 - Work in class and chapter selection

WEEK FOUR
4/23 + 4/25
Textbook Remix

Tuesday 4/23 – Workday
**Thursday 4/25 –
First critique, two spreads:
opener and next spread**

WEEK FIVE
4/30 + 5/2
Textbook Remix

**Tuesday 4/30– Second critique, three spreads: opener
and next spread and final spread with Feature and
Chapter Assessment**
Thursday 5/2 – Workday

WEEK SIX
5/7 + 5/9
Textbook Remix

**Tuesday 5/7 – Third critique, four spreads,
printed in 4-color, does not have to be mounted**
Thursday 5/9 – Workday

WEEK SEVEN
5/14 + 5/16
Textbook Remix

Tuesday 5/14– **Final critique, four spreads, printed in
4-color, high quality print-out mounted on black
presentation board**
Thursday 5/16 – Field trip

WEEK EIGHT
Thursday-Tuesday 5/21 + 5/23
Three-dimensional typography

Tuesday 5/21 – Project intro
Thursday 5/23 – Workday

WEEK NINE
Thursday-Tuesday 5/28 + 5/30
Three-dimensional typography

**Tuesday 5/28 – First critique
Present concept, text, and photo example**
Thursday 5/30 – Workday

WEEK TEN
6/4 + 6/6
Three-dimensional typography

Tuesday 6/4 – Second critique
Thursday 6/6 – Workday

**FINAL CRITIQUE – Tuesday June 11 11:45-2PM
Three-dimensional typography**
Full-color output