

# 1 Advanced Typography

Elizabeth Herrmann elizabethherrmann@gmail.com

GRA 3202 601 Spring 2019 [Graphic Design Majors Only]

Class M/W 11:00-1:45 PM  
HBR 141

Office M/W 5:00-6:00 PM  
HBR 117

**description** In Type 1, you learn fundamental rules regarding typographic anatomy, layout, formatting, grid structures, context, and meaning in relation to form, primarily by working with a range of classic typefaces. In this course however, you consider how typography adapts to various mediums and scales for both print and screen, generate original lettering specimens and a typeface, conquer elaborate hierarchal systems with text in mass, and physically generate typography through 2,3,and 4D means. Working through a variety of situations, the goal is for you to feel more confident with your typography while also coming away with a few portfolio-worthy pieces.

**deliverables** 1. 3 Lettering Swatches, Pick: Modular, Fabricated, Mutation, Negative Space Priority, 23D, Context Dependent  
2. 1 Typeface and Type Sample Poster  
3. 3 Complete Projects, Pick: Band, Personal Identity, Storefront, Indie Publication, Activism, Editorial

**policy** All assignments, critiques, and classes\* are mandatory and participation is expected. Readings are required. All work is DUE pinned up for CRIT at the START of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. Revisions are NOT accepted.

You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and

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problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure Multiple long-term assignments that include multiple tasks and periodic check-in points. Given the fast-paced structure of the class, self-discipline is integral. Weekly Critiques require mandatory participation. Most learning will happen through Critique. Open Studio is to be used for production: Anyone without something to critique or work on will be asked to leave. Bring all work and materials to class.

grading 14 Components: Equally Weighted  
Basis: inventiveness, authorship, collaboration, participation, evolution, coherence, craft, finesse, time management, ideas, content, form, attitude, participation, attendance.

\* Grades received at culmination of course upon the final and complete design packages.

documentation Final Class: At the end of the semester, students must hand in ALL relevant hi-res digital files [collected via USB]. Photograph all physical work prior to Final Crit. Bring all physical work to Final Crit.

DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.

suggested text New Typographic Design, by Fawcett-Tang  
<< pick one >> Made With FontFont, by Jan Middendorp + Erik Spiekermann  
Vintage Graphics, by Steven Heller + Louise Fili  
Scripts: Elegant Lettering from Design's Golden Age,  
by Steven Heller + Louise Fili  
Dimensional Typography: Words in Space, by Abbott Miller  
Hand to Type: Scripts, Hand-Lettering and Calligraphy  
by R. Klanten + Jan Middendorp  
Typography Sketchbooks, by Steven Heller + Lita Talarico  
Little Book of Lettering by Emily Gregory  
Drawing Type: Intro to Illustrating Letterforms,  
by Alex Fowkes  
Creative Lettering and Beyond, by Gabri Joy Kirkendall

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Leon Ferrari & Mira Schendel: Tangled Alphabets,  
by Andrea Giunta  
I Wonder, by Marian Bantjes  
Elegantissima: The Design and Typography of Louise Fili  
Lettering & Type, by Bruce Willen + Nolen Strals  
Fraktur Mon Amour, by Judith Schalansky  
Edward Fella: Letters on America Hardcover, by Blackwell  
Type in Motion, by Jeff Bellantoni + Matt Woolman  
American Wood Type, by Rob Roy Kelly  
Type Addicted, by Victionary  
Type, Image, Message, by Skolos + Wedell  
Hand Job, by Mike Perry  
Jurriaan Schrofer, by Adrian Shaughnessy  
Drop Caps: 100 Postcards, by Jessica Hische  
In Progress, by Jessica Hische  
House Industries: 100 Postcards  
Body Type, by Ina Saltz  
Sign Painters, by Levine & Macon  
New Vintage Type by Steven Heller  
The Annual of The Type Directors Club, Vol. 1-37

materials      Materials will vary on a student-to-student basis:  
TypeTool 3, Adobe Illustrator/InDesign/Photoshop/  
Premiere/AfterEffects, digital camera, Boxcar  
photopolymer K152 plate, light table or LightTracer  
light box (suggested), flat edged (chisel tip) felt  
marker, assorted Micron Pens (005 through 08), India  
ink, assorted pencils, Staedtler Mars plastic white  
eraser, tracing paper, pad of white sketchbook paper,  
pad of newsprint, artist tape, Scotch tape, assorted  
brushes, 36" cork-backed metal ruler, X-Acto knife #11,  
replacement blades #11, scissors, cutting mat 24 X 36"

Type Tool 3      1 year subscription to Type Tool: [academic discount]  
Purchase from: <http://www.fontlab.com/academic-purchases>  
For clarification, here is the PDF:  
[www.fontlab.com/downloads/documents/AcademicOrderForm.pdf](http://www.fontlab.com/downloads/documents/AcademicOrderForm.pdf)  
The PDF is also attached to the end of this document  
That gets emailed to: [orders@fontlab.com](mailto:orders@fontlab.com)

Boxcar Press      <https://www.boxcarpress.com>

Plates: Minimum Plate Size is 50 square inches for \$35.50  
K152 photopolymer plate fits our Proofing Press  
<https://www.boxcarpress.com/plate-choices-pricing>

Crane's Lettra 110lb Pearl White 8.5 X 11" Cardstock (share with friend)  
  
[https://www.amazon.com/CRANES-LETTRA-Pearl-White-Stock/dp/B00BJWYC48/ref=sr\\_1\\_2?ie=UTF8&qid=1539699231&sr=8-2&keywords=crane+lettra+pearl+white+110&dpID=31h2A3PNNRL&preST=SY300\\_QL70\\_&dpSrc=srch](https://www.amazon.com/CRANES-LETTRA-Pearl-White-Stock/dp/B00BJWYC48/ref=sr_1_2?ie=UTF8&qid=1539699231&sr=8-2&keywords=crane+lettra+pearl+white+110&dpID=31h2A3PNNRL&preST=SY300_QL70_&dpSrc=srch)

Printing The program will provide a color laser, BW laser, and inkjet plotter, however supplies are on a first-come first-serve basis. In the event that supplies run out, you are expected to print your work at one of the local printshops (FedEx Office, Office Max, Sir Speedy, Florida Print, etc.)

disability Any student with a disability should meet with me during the first week of class to discuss accommodations. Please bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations.

alcs

- 1] Demonstrate the ability to create and develop visual form in response to communication problems and the construction of meaningful messages.
- 2] Demonstrate a clear understanding of the principles of visual organization/composition, information hierarchy, symbolic representation, and typography.
- 3] Possess an understanding of tools and technology.
- 4] Write clearly and effectively: well-organized ideas.
- 5] Exhibit oral communication and critical analysis.
- 6] Solve vis com problems by using a creative process, including problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- 7] Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.
- 8] Gain professional experience beyond the classroom.
- 9] Social/ethical responsibility of visual design.
- 10] Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

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01	[JAN 07]	M	Intro Class : Overview Assignments : Lettering Lecture : HW Pick 3 Projects + Start First Lettering Specimen
02	[JAN 09]	W	CRIT Lettering 1A
03	[JAN 14]	M	CRIT Revised Lettering 1A
04	[JAN 16]	W	Ephemera Lecture : OPEN STUDIO
05	[JAN 21]	M	MLK : NO CLASS
06	[JAN 23]	W	CRIT Project 1B
07	[JAN 28]	M	OPEN STUDIO
08	[JAN 30]	W	CRIT Project 1C
09	[FEB 04]	M	Demo Letterpress : OPEN STUDIO
10	[FEB 06]	W	CRIT Lettering 2A
11	[FEB 11]	M	CRIT Revised Lettering 2A
12	[FEB 13]	W	OPEN STUDIO
13	[FEB 18]	M	OPEN STUDIO
14	[FEB 20]	W	CRIT Project 2B
15	[FEB 25]	M	OPEN STUDIO
16	[FEB 27]	W	CRIT Project 2C
**	[MAR 01]	F	MIDTERM GRADES DUE
17	[MAR 04]	M	CRIT Lettering 3A
18	[MAR 06]	W	CRIT Revised Lettering 3A
19	[MAR 11]	M	SPRING BREAK : NO CLASS
20	[MAR 13]	W	SPRING BREAK : NO CLASS

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- 21 [MAR 18] M    CRIT Project 3B
- 22 [MAR 20] W    CRIT All Revisions
- \*\* [MAR 23] F    WITHDRAW DEADLINE
- 23 [MAR 25] M    CRIT Project 3C
- 24 [MAR 27] W    OPEN STUDIO
- 25 [APR 01] M    CRIT Hand-Drawn (Inked) Typeface
- 26 [APR 03] W    Demo Type Tool : OPEN STUDIO
- 27 [APR 08] M    CRIT Vectored Typeface
- 28 [APR 10] W    OPEN STUDIO
- 29 [APR 15] M    CRIT Type Sample Poster
- 30 [APR 17] W    OPEN STUDIO
- 31 [APR 22] M    OPEN STUDIO
- 32 [APR 24] W    **EVERYTHING DUE FOR GRADE:** 3 Complete Projects (9 Parts),  
Swatches, OTF Typeface, Type Sample Poster  
  
Deliver **PHYSICAL COPIES** and **DIGITAL-FILES + PHOTOGRAPHY**  
of all work via USB (Hi-Res PDF or JPG)

Fontlab Ltd. Order Dept., Box 179, Millersville, Maryland 21047 USA  
Toll free order telephone (US & Canada): 866-571-5039  
International phone/fax: +1 509 272 3260



## Student Discount Program

We have a special program for **students** and faculty at accredited colleges and universities. Upon presentation of academic credentials (usually an identification card from the institution) and the order form below we will give a significant discount for a **time-limited student license** of selected Fontlab Ltd. products listed below. The student license is valid for **one year from the date of purchase** (except TypeTool which is a full license, not time-limited).

Print this page. Fill in the blanks. Then fax it, along with a copy of your student/faculty ID to +1 509 272 3260 or scan/photograph and email them to [orders@fontlab.com](mailto:orders@fontlab.com)

### Fontlab Ltd. Student License Order Form

Your name: \_\_\_\_\_

College or university name: \_\_\_\_\_

Your address: \_\_\_\_\_

City, State/Province: \_\_\_\_\_ Fax number: \_\_\_\_\_

Zip/Postal code, country: \_\_\_\_\_ Phone number: \_\_\_\_\_

Your email address: \_\_\_\_\_

Credit card number: \_\_\_\_\_ Expiry date: \_\_\_\_/\_\_\_\_

I want to order the one-year (except TypeTool) student license for the product(s) checked below:

<b>FontLab Studio 5</b>	US\$119	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows
<b>Fontographer 5</b>	US\$79	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows
<b>TypeTool 3</b>	US\$29.99	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows

Date: \_\_\_\_\_ Signature: \_\_\_\_\_

*Note: In addition we offer an even deeper discount to college, university and high school departments who wish to populate a graphic design computer laboratory with any of the above products. This requires a purchase of 8 or more copies of one of the products and the appointment of a single person at the institution to be the contact person for support and maintenance between Fontlab Ltd. and the institution. Please contact Lisa Devlin, [orders@fontlab.com](mailto:orders@fontlab.com), or download the Institutional Order Form for further details.*

Assignment    Advanced Typography

### Lettering Options

- description    Must execute a different technique for each project.  
May pair any lettering option with any project.
- components    1. **MODULAR:** Kit of parts, repetition of form, follows grid  
2. **FABRICATED:** Inking with unconventional objects  
3. **MUTATION:** Combine 2 disparate subjects (for example,  
letter+object, U&LC, roman+bold, calligraphy+bitmap)  
4. **NEGATIVE SPACE PRIORITY:** Prioritizes the counterforms  
or space in between letters  
5. **2-3D:** physical engineering + lighting; must demonstrate  
both 3D physical form (document through photography) and  
flattened 2D translation  
6. **Context-Dependent:** WHAT STROKES ARE ABSOLUTELY  
essential for legibility?
- \*    Please see examples of each on the following 6 pages.
- specs            In addition to using the lettering within the projects,  
create an 8 X 10" swatch for each lettering specimen.



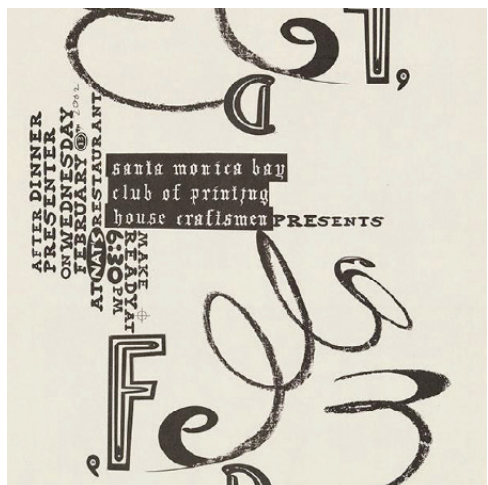
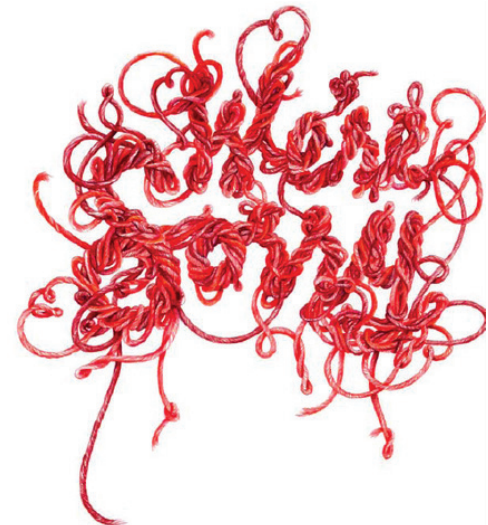
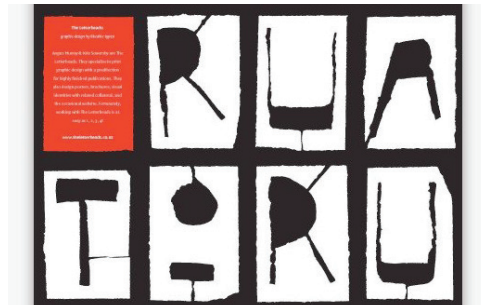
Modular



Monogram/  
Drop Caps



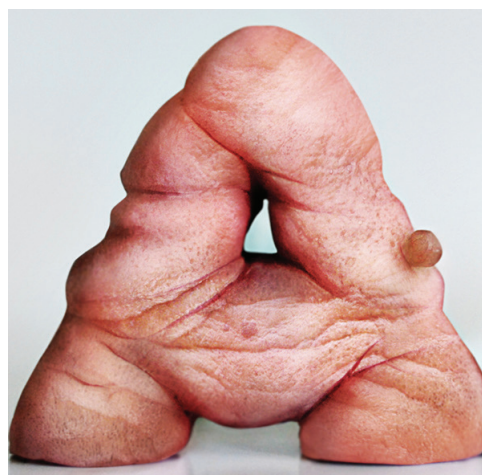
Fabricated



Mutation

Dead History Bold

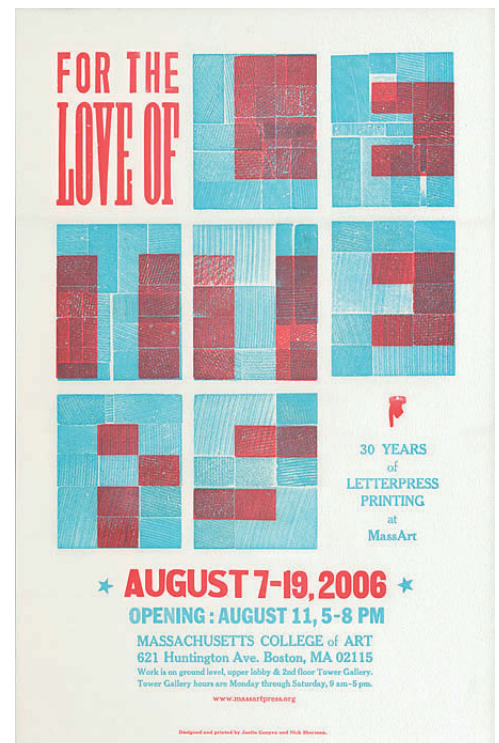
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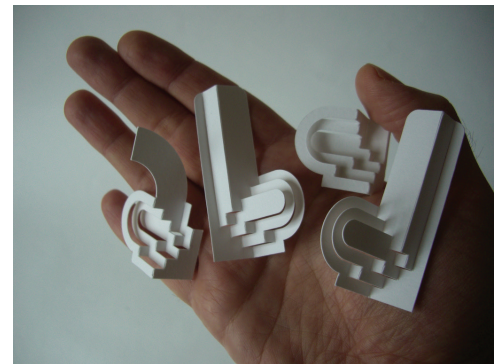
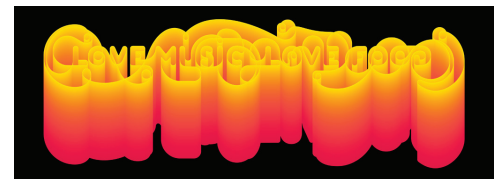
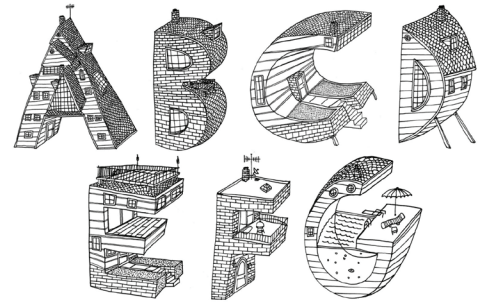
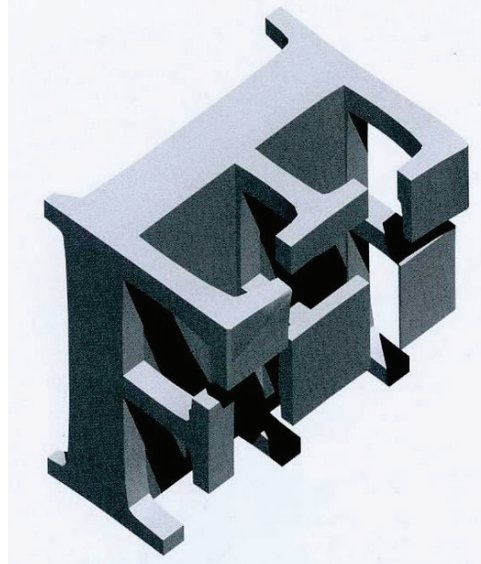
## Examples    Advanced Typography

Negative Space  
Priority

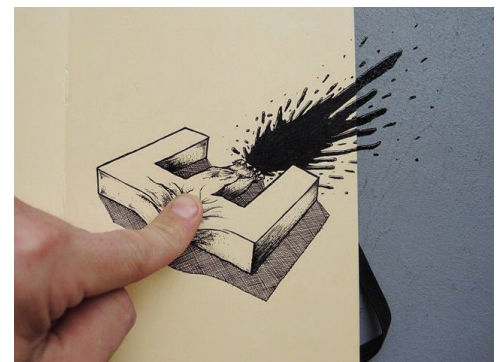


Examples    Advanced Typography

3D



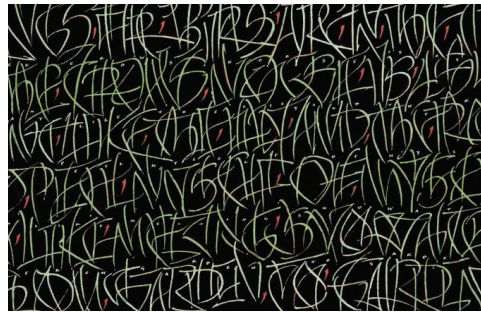
*mixing  
business  
with  
pleasure*





Context-  
Dependent

KINGS  
FEATURES  
FASHION



**prozac** was an experiment to make a universal alphabet with as few shapes as possible. After much work we managed to convey the whole font using just six shapes which are clipped or rotated. The new prozac comes from the aesthetic of the font. It looks like it was designed by scientists in a 'utopian' environment. We also wanted to hint at the relationship between simplicity and the complexity of modern communication through words.

a comment on the power of language—the idea that certain words are so powerful that they are almost physically painful. They are also great indicators of the social structure: some words lose their offensive nature, others become unspeakable.

IS A COMMENT ON THE POWER OF LANGUAGE—THESE WORDS ARE SO POWERFUL THAT THEY ARE ALMOST PHYSICALLY PAINFUL. THEY ARE ALSO GREAT INDICATORS OF THE SOCIAL STRUCTURE: SOME WORDS LOSE THEIR OFFENSIVE NATURE, OTHERS BECOME UNSPEAKABLE.

a comment on the power of language—the idea that certain words are so powerful that they are almost physically painful. They are also great indicators of the social structure: some words lose their offensive nature, others become unspeakable.

Assignment    Advanced Typography

### Typeface

description    Pick 1 lettering specimen to develop an original typeface

components    Typeable font  
Type Sample Poster

specs    **1. OTF FONT**  
– Create in TypeTool  
– Complete alphanumeric set, also includes glyphs: ! @ # \$ % ^ & \* ( ) [ ] | \ / - \_ = + , . ? < > ' "  
– U&LC (uppercase and lowercase)

**2. TYPE SAMPLE POSTER**  
– Advertise the Font  
– 24 X 36", dedicated to your typeface, inkjet print  
– Highlights its most relevant and distinctive qualities  
– Somehow utilizes your complete digitized U&LC alphanumeric set + glyphs  
– Include the following information: typeface name + type foundry + its purpose

Assignment    Advanced Typography

### Projects

description    Expressive typography executed through various mediums, systems, and scales

components    Choose your own adventure. Pick your three favorite projects to execute. You may work on them in any order.

- A. BAND
- B. PERSONAL IDENTITY
- C. STOREFRONT
- D. INDIE PUBLICATION
- E. ACTIVISM
- F. EDITORIAL

specs    Individual project sheets on following pages...



Assignment    Advanced Typography

A. Band

- specs    1. LETTERING FOR ORIGINAL BAND NAME
- Invent a band or find an underground/little-known local band
  - Brand the band through a lettering specimen inspired by the music
2. GIG POSTER
- Announce an upcoming event or tour schedule (must include dates, times, locations)
  - Text (original lettering paired with a secondary type treatment) and image
  - 18 X 24", inkjet print
3. ALBUM COVER
- Physically design and produce the packaging
  - Name the album and song titles
  - Write and include the copy for one of the hit songs
  - Text (original lettering paired with a secondary type treatment) and image
  - 12.375 X 12.375" record sleeve size
  - Front, back, and inside flaps (if applicable)

## B. Personal Identity

specs

### 1. MONOGRAM OR DROPCAPS

- 2 letters or 1 ligature
- Use your name or your studio name
- 2 versions: Must work in B/W and Color
- Both legible + readable

### 2. CALLING CARD

- Letterpress printed
- Any size / trim
- 1-2 colors
- Edition of 100+
- Single or double sided
- Includes your monogram/dropcap, name, title, and one form of contact
- Crane's Lettra 110lb Pearl White Cover
- Boxcar Press Platemaking: <https://www.boxcarpress.com>
- Plates: Minimum Plate Size is 50 square inches for \$35.50 (gang up with a friend)
- K152 photopolymer plate fits our Proofing Press: <https://www.boxcarpress.com/plate-choices-pricing>
- File Prep: CMYK mode, K=100%, right-reading, outline type, bitmap .tiff pixel-based images, export Press Quality Print PDF or EPS (preferable): <https://www.boxcarpress.com/file-preparation>
- You will have to find during class to print (may not print without me or Erika present)

### 3. RESUME

- Rewrite and typeset your resume. Well-curated and well-written content is just as important as the typography.
- Be concise, tailor for very specific design applications, list your objective
- Single 8.5 X 11" page, portrait
- Includes your monogram/dropcap and 2 levels of typographic hierarchy
- Uses traditional/common labels for the kinds of content
- Do not rule out tangential but interesting facts about yourself. What will intrigue someone to have a interview with you?
- Do NOT take advice from USFSP Career Development people
- Do NOT "rate" your technical skill levels

### C. Storefront

#### specs    1. LOGOTYPE

- Brand an unusual “combo” business (for example, Fried Chicken + Cell Phones)
- Logotype means icon+text
- Photographically mockup in the form of street signage
- 5 X 7” laser print the mockup on glossy cardstock

#### 2. GRAPHICS STANDARD RULE CARD

- In addition to your logotype, determine the look and function of 5 distinct typographic treatments
- Demonstrate and explain the typographic system through text and diagram so that any in-house graphic designer can execute the brand for the store’s evolving design needs
- 4-pages, tabloid folded in half (either hamburger or hot dog)
- Print on matte cardstock

#### 3. POS (POINT OF SALE) MENU OR APP INTERFACE

- Demonstrate 5 different levels of interactive screens
- Write the copy: items for sale, item descriptions, prices, categories, options, etc.
- Pick one device and use standard screen dimensions (monitor, phone, kiosk, etc.)
- Must use intuitive language and concise formatting (interaction = “don’t make me think”)
- Photographically mockup at least one screen onto the device, compile all 5 screens, and demonstrate the option-sequence of the interactive system in an inkjet 18 X 24” didactic diagram poster
- Do NOT have to code (extra credit)

## D. Indie Publication

### specs    1. TITLE LETTERING

- Choose a visual arts medium that you know well and invent a periodical dedicated to highlighting it
- Brand the publication through a lettering specimen inspired by the medium or using the medium

### 2. INSTRUCTION MANUAL

- Design and physically produce a “Beginners Guide” booklet that explains the process of your chosen medium in a DIY user-friendly format
- Includes your publication lettering
- Name the first edition of the publication
- Write the copy for the step-by-step directions/recipe, materials/ingredients, examples/inspiration, diagrams, and pro-tips
- Include basic line/contour drawings that visualize the process
- Handmade: the manual must be made exclusively using your highlighted medium/process
- Includes exactly 3 levels of typographic hierarchy
- Size and paper choice are optional
- 10+ pages + front/back cover
- Saddle, pamphlet, or accordion bound

### 3. INTERACTIVE MAILER

- Promotes subscription to your publication
- Must demonstrate unique paper engineering and folds that reveal/change the typography
- Works with permissible USPS sizes
- Paper choice in-keeping with the medium
- Digital interpretation of the highlighted medium (able to be mass produced)
- Edition of 5
- Test: Mail one to Master E of 471 9th Ave North, Apt 4, St. Petersburg FL 33701

## E. Activism

- specs    **1. IDIOM LETTERING**
- Write an original oddly specific idiom (bogus, exaggerated, small stuff, selectively smart, etc.)
  - Be concise. Less than ±10 words
  - Design the lettering for the idiom in a manner that reflects its content and tone/passion
- 2. INSTALLATION**
- Physically install the lettered idiom somewhere in downtown St. Pete
  - May utilize 2D (sticker, wheat paste, paint, etc.) 3D (assembled or sculpted) or 4D (projection) means
  - Location specific: The idiom must relate to the chosen site
  - Must be public and last at least 3 hours
  - Must document through both video (1 minute) and photography (5 edited 6 X 9" photos, glossy print)
- 3. KINETIC TYPE**
- 5-10 second animation
  - Actions/movements/reveals enhance the meaning of the idiom
  - Combines the animated type vector paths and footage as texture
  - Find one appropriate (and tasteful) plug-in effect to apply
  - Incorporates sound (use freesound.org)
  - Mockup on a billboard and export as a video (environmental footage of pedestrians, traffic, etc.)

## F. Editorial

- specs    **1. TITLE LETTERING**
- Choose an existing daily newspaper to redesign
  - Brand the lettering for the newspaper name as influenced by the demographic or content
- 2. NEWSPAPER REDESIGN**
- Purchase a recent printed paper and use all of the text verbatim
  - Redesign the entire main/first section (do not have to do the entire newspaper)
  - Demonstrate 5 distinct and clear levels of typographic hierarchy
  - Print legibility is paramount
  - Newspaper size and page-count stays the same as the original source
  - Print on newsprint
- 3. WEBSITE REDESIGN**
- Redesign the homepage of the news source using the website content dated from the same day
  - Use all of the text verbatim
  - Demonstrate the same 5 distinct and clear typographic levels of hierarchy, however adapted for screen
  - Must use intuitive and concise formatting (interaction = “don’t make me think”)
  - Screen legibility is paramount
  - You may either digitally mockup or actually code
  - Mockup on computer screen, 11 X 15” laser print on cardstock