AD0E 2513.501
TYPOGRAPHIC SYSTEMS
FALL 2020
CVAD BUILDING COMPLEX, ROOM 365

the syllabus.1 >> sixteen weeks of digital typographic greatness >>

**COURSE DESCRIPTION**

3 SCH (semester credit hours). This class will introduce students to the basic concepts of using typography to facilitate a. **logistically well-organized**, b. **emotionally evocative and appropriate**, and c. **aesthetically compelling** visual communications artifacts and systems. Particular emphasis will be placed on:

- learning how to employ the fundamental principles of typographic usage,
- learning basic typographic terminology,
- using (predominantly digital) tools to configure typographic composition,
- working with type when the type itself “becomes content,” and
- establishing informational hierarchy(ies) by arranging typographic elements effectively.

**COURSE OBJECTIVES**

This course will also afford students enrolled in it to hone their critical thinking skills and examine how type works—*and doesn’t work*—in print and digital environs. The primary learning outcomes for students enrolled in this course are articulated in the following numbered sub-sections:

1. Define and demonstrate a mastery of typographic configurations, fundamental knowledge of typefaces and the nomenclature of specific parts of typographic characters, an understanding of appropriate—and inappropriate—typeface selection, leading/line height, posture, weight, size, letter spacing, wordspacing, alignment, line length/column width/measure, visual hierarchy, formal typographic manipulation, visual communication with type, the configuration of typographic systems and the formal manipulation of digital type.
2. Demonstrate an understanding of the formal variables and limitations that must be accounted for when designing with type in digital environments.
3. Demonstrate a mastery of the elements and principles of design—composition, balance, contrast, repetition, movement, dominance, tension—as these affect typographic configurations.
4. Demonstrate a mastery of the formal principles of Gestalt: figure/ground (form/counterform), unity, repetition, similarity, closure, continuity, proximity.

**REQUIRED BOOKS**


**INTRO TO COURSE STRUCTURE**

This class will be extremely demanding in terms of mental focus and time-on-task commitment. It will involve **many hours of homework each week**. You may expect that 70–80% of our class time together will be spent in critique and discussion of work each student will have completed outside of class, either in our physical classroom setting or using Zoomchat- and other online-facilitated resources, such as Canvas and Dropbox (or something like it, such as the new “Screaming Eagle” CVAD digital storage area). The remaining 10–20% of our time together in class will be spent on in-class work, lecture and demonstration.

**COVID-19 INDUCED PROTOCOLS**

In light of our efforts to prevent the spread of COVID-19 (part 1):

Each of you is required to be physically present in room 365 on either a Tuesday OR a Thursday morning this semester from 8:00 am until 10:50 am—**NOT BOTH DAYS**—with myself and a select group of your peers. On the day you are scheduled to be **physically present** with me in our classroom, you must **physically present** whatever work the daily course schedule calls for. This may mean using small magnets to attach sketches you’ve drawn to a section of the whiteboards in the room designated ONLY for your individual use (you’ll each need to purchase some of these for your own use: https://www.magcraft.com/magcraft-nsn0732 OR https://www.officedepot.com/a/products/351930/Fashion-Magnets-Assorted-Shapes-Assorted-Colors/jsessionid=0000kFI-hmhhZN7fcws9Q181dBuQ:17h4h7cov). Additionally, this may mean that you...
the syllabus.

will be required to use your personal computing rig to 1) access work you will have created outside of class using Adobe InDesign, Illustrator and XD software, and then 2) present this work to the instructor and your peers using a combination of the in-classroom computing facilities and some form of external digital storage (this will likely be CVAD, Department of Design server storage space set aside specifically to be used by students and the instructor of this course, but, if this can't be made to work, we'll resort to using some form of external storage space that will be announced during class). It will be necessary to use Zoom, and—specifically—Zoom’s “screen sharing” feature to facilitate critical discussion of the work being presented. On occasion, we may also make use of an online-facilitated, digital collaboration tool + portal known as “Mural” (https://www.mural.co/, how extensively we'll use this will depend literally on how much access I can obtain for us as a group for NO MONEY).

We will work through four assigned projects as our 16 weeks together progress. In light of this, and in light of the pandemically induced teaching-and-learning modality we will all engage in during the coming semester, we will meet during our Tuesday and Thursday course schedule in the following, per-project schedule groupings:

**During assignment 1** ("Typographic Marriage," 08.24–09.17): the Tuesday and Thursday in-class contingents of ADES 2513 students will be:

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**During assignment 2** ("Evocative Type," 09.10–10.06): the Tuesday and Thursday in-class contingents of ADES 2513 students will be:

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During assignment 3 ("Digital Resumé," 10.06–11.03): the Tuesday and Thursday in-class contingents of ADES 2513 students will be:

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During assignment 4 ("Employing the Grid & Visual Hierarchies," 11.03–12.08): the Tuesday and Thursday in-class contingents of ADES 2513 students will be:

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The maximum number of assignment points a student enrolled in f 2020 ADES 2513 can earn for his/her/their design process, performance and professionalism is a total of 100%. Further articulation of this is as follows:

Students enrolled in f 2020 ADES 2513 will be graded on the following criteria:
- **Design process**: per-class presentations of work : technical proficiency : iterative design/ideation
- **Performance**: attitude : meeting daily deadlines : participation : engagement : proactivity/curiosity
- **Professionalism**: presentation : follows instructions effectively : engagement in critique : class interaction

**GRADE PERCENTAGES**

- **assignment 1**: Typographic Marriage 20%
- **assignment 2**: Evocative Typography 20%
- **assignment 3**: Digital Resumé 30%
- **assignment 4**: Employing the Grid & Visual Hierarchies 30%
RISK FACTOR

Risk Factor: 2. In level 2 courses, students are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to extended computer use. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

DISABILITIES ACCOMMODATION

“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform the instructor—Michael R. Gibson—of your need for an accommodation. Requests for accommodation must be given to the instructor no later than the end of the first week of classes—08.28.20—for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 267 or room 202 of Sage Hall. You also may call the ODA at 940.565.4323.” Additionally, the College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Rooms 247, 248 and 249. Further questions and problems on accommodation may be addressed to Erin Donahoe-Rankin, UNT CVAD’s Director of Advising, Art Building, Student Advising, Room 345D (940.565.2216; artadviseasst@unt.edu).

EMERGENCIES

In case of emergency in or near the CVAD Building Complex (an alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot (specifically for students enrolled in this course, use the stairs located off the hallway west of our classroom—roughly across the hall from room 367—and exit the building at the base of these stairs, once you’ve done this, proceed north through the CVAD Building Complex courtyard to the parking lot immediately north of it). In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded (specifically for students enrolled in this course, use the restrooms nearest our classroom or the previously mentioned stairwell). Follow the instructions of your instructors and act accordingly.

ATTENDANCE POLICY

Good attendance and punctuality are expected across the duration of the schedule of this class between August 25 and our final assignment presentation date of December 8. Whether the daily schedule calls for an individual student to participate in a given class session remotely or in-person, that student must be engaged in EACH CLASS SESSION FOR ITS DURATION (i.e., from 8:00 am until 10:50 am each Tuesday and Thursday for the entire semester). Attendance, or the lack of it, can and will strongly affect the final course grade of an individual student enrolled in this course.

Roll will be taken at the beginning of every class. A student will be considered late if he/she/they arrives after roll has been taken. If a student is late, it is his/her/their responsibility to make the instructor aware of this during that class period. To do this, the student must present either a handwritten or an e-mailed note with his/her/their name, the date and the time of arrival to the instructor. If this is not received/time-and-date-stamped by the end of a specific day’s class session, the student will be marked as “absent.” Each student enrolled in this course will receive two (2) “free tardies.” This means that after a given student has
been marked “tardy” twice, each subsequent tardy will begin to have the potential to negatively affect that student’s final course grade as follows: each set of two (2) tardies recorded after the first two free tardies will equal one (1) unexcused absence.

Only two (2) unexcused absences will be accepted over the course of the semester. The third unexcused absence will cause a student’s final course grade to be lowered by one letter. The fourth unexcused absence will cause a student’s final course grade to be lowered by two letters. The fifth unexcused absence will cause a student’s final course grade to be lowered by three letters. Accruing a total of six absences, excused or unexcused, will result in a student receiving a failing grade (F) for their final course letter grade. There are no excused absences for anything but a verifiable death in a student’s immediate family, or from an illness that can be verified with a doctor’s note on his/her stationery (paper or digitally rendered) with a telephone number. A receipt from a doctor’s office is not acceptable. The doctor’s note must be presented to the instructor at the beginning of the class session that immediately follows the one a student has missed. If you are more than thirty minutes late to a given class session, this will be counted as an unexcused absence, if you leave a class session before its scheduled termination—10:50 am—you will be counted absent.

THERE ARE NO EXCEPTIONS TO THESE POLICIES—students who need to spend extended periods of time out of class FOR ANY REASON(S) should drop it and enroll in it again when they can devote more time and attention to engaging in it. A dental appointment—unless it was necessitated by an emergency—does not count as an excused absence.

If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given during the class session that you missed. The instructor will not use any class time to repeat missed lectures or assignments. Bear in mind also that the instructor’s office hours’ cannot and should not be used to allow students to “make up for what these missed” during a specific class session (among other reasons, there usually isn’t sufficient time during the instructor’s office hours to facilitate this). Do not call or otherwise contact the office of either CVAD or the Department of Design to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the CVAD or Department of Design office: neither will accept any projects. Incomplete or insufficient daily work may result in additional unexcused absences at the discretion of the instructor. If a student comes to a class session without his/her assigned work for that day, that student will be counted absent.

In light of UNT’s and CVAD’s ongoing efforts to curb the spread of COVID-19: please DO NOT physically come to class with the instructor and your classmates in room 365 of the CVAD Building Complex if you are feeling ill, or are exhibiting symptoms of illness (i.e., you have a fever of 100° or higher, you are actively and consistently coughing or sneezing, you have shortness of breath, you are experiencing nausea and/or headaches, you are experiencing diarrhea). Each student enrolled in ADES 2513 must wear a non-ventilated face mask to our class sessions held in room 365 of the CVAD Building Complex, and continue to wear it through the duration of a given day’s class session (and for the entirety of the time the student is INSIDE ANY OF UNT’S BUILT ENVIRONMENTS!). More information about the types of masks that have been approved for on-campus wear at UNT during the pandemic, please visit: https://www.untsystem.edu/covid-response-guidelines#toc-3, and then please scroll down to the subhead that reads: “Face coverings and PPE.”

On days students are specified by the schedule articulated on pages 2 and 3 of this document to come to class in room 365, these students MUST clean and sanitize the chair and the desk they will use throughout the class session as roll is being taken that day. Each student must also do this just prior to leaving each class session at about 10:45 or so each morning of the coming semester.
Each student MUST occupy his/her/their specified chair and desk area for the entirety of the class session EXCEPT when he/she/they must get up to use lavatory facilities OR when he/she/they will hang work drawn or printed on paper WITH HIS/HER/THEIR own magnets on his/her/their designated section of whiteboard ([https://www.magcraft.com/magcraft-nsn072 OR https://www.officedepot.com/a/products/352910/Fashion-Magnets-Assorted-Shapes-Assorted-Colours/jsessionid=000kFi-hmhHZNfCwsgQ81dBuQ:17h4h7cou](https://www.magcraft.com/magcraft-nsn072 OR https://www.officedepot.com/a/products/352910/Fashion-Magnets-Assorted-Shapes-Assorted-Colours/jsessionid=000kFi-hmhHZNfCwsgQ81dBuQ:17h4h7cou)). Students MAY NOT SHARE their magnets with each other at any time during the semester.

Each student enrolled in the fall 2020 section of ADES 2513 will need to have access to the following:

- A well-equipped personal computer loaded with the Adobe CC Creative Suite and lots SD-RAM;
- access to the CVAD Department of Design internal "Screaming Eagle" storage for this course number (this will require each student to download the free app “Cisco AnyConnect Secure Mobility Client” into the applications folders of their respective computing rigs: [https://it.unt.edu/installing-vpn-client](https://it.unt.edu/installing-vpn-client); once this app is made operable/activated by the student, clicking "Go" and then "Connect to Server" under that student's Finder menu on his/her/their desktop will allow him/her/them to choose the digital storage folder “smb://cvad.nas.untsystem.edu/Students,” which will afford him/her/them access to the ADES 2513 "Screaming Eagle" storage; inside the ADES 2513 folder, each student will be able to access his/her/their personal storage folder by clicking on the one that is titled with his/her/their EUID)
- at least one, preferably two, external hard drive(s) with at least 1TB (terabyte) capacity to facilitate the student’s “hard storage” of data
- a 25’ to 50’ roll of inexpensive, white butcher paper that is 36” wide
- a "cheap" box of eight (8) Crayola, washable markers
- one (1) Bienfang brand, 100-sheet “Parchment 100 Tracing Paper” pad (9” x 12”)
- one (1) Bienfang brand, 50-sheet "Graphics 360" pad (9” x 12”)
- at least four (4) Sharpie brand "Fine Point" black markers
- at least four (4) Sharpie brand "Ultra-Fine Point" black markers

Smartphones should be turned off or set to airplane mode when class begins. Laptops will only be opened for in-class work. **No facebooking, checking email or text messaging will be allowed during class time.** Failure to comply with this rule may result in point deductions in the professionalism section of your per assignment grade sheets or an unexcused absence at the discretion of the instructor. Let your instructor know in advance if you must deal with an extenuating circumstance with regard to these rules.

All projects are due on the day and time given at the beginning of class. **No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.**

Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or art, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism.
Plagiarism will result in the immediate failure of the class and may result in expulsion from the university. Disciplinary probation, suspension from the university, expulsion (permanent), or revocation of degree.

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

How satisfactory and unsatisfactory academic progress affects financial aid:
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on the total registered hours he/she/they is enrolled in per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, that student may lose his/her/their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

The instructor of ADES 2513 reserves the right to make adjustments/changes to the course syllabus with or without notice.

To quote from Gloria Steinhem, “Those [people] who are ‘boring’ have a high tendency to be easily ‘bored,’ those [people] who are ‘easily bored’ have a high tendency to be ‘boring.’” Com Design is a major that leads to entry into a professional discipline that demands a broadly informed, deeply examined sense-of-self. Those who practice it well enough to sustain careers and fulfill life paths cultivate knowledge and understandings from diverse sources, are well and broadly read, and are good at formulating probative questions that interrogate status quos across extant social, technological, economic, environmental and political spectrums. They listen as well as they speak, and develop the ability to engage in working processes that do not usually yield predictable outcomes.

If one of your primary goals in college and life is to “go with flow,” “not stick out too much,” “wait to see how everyone else is acting before you act,” neither of the tracks we operate in Com Design are the major for you. This is also not the major for you if you can't figure out how to disconnect from social media and other e-based modes of communication for the extended periods necessary to construct the kinds of knowledge you'll need to succeed in this demanding but richly rewarding major and career. If you can't "go dark" for the few hours necessary almost every day to “get thoughtful work planned and done,” you won’t make it in Com Design. You also won't make it if you haven't matured enough to treat your collegiate experiences something beyond “13th grade.”
the contract >> each of you MUST sign it and return it to me by 08.27.20! >>

I acknowledge that I have read the course syllabus. I also acknowledge that I understand the course structure, grading, attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

NAME (PRINT)

SIGNATURE

DATE

Please fill in your contact information below:

YOUR E-MAIL ADDRESS

YOUR PERMANENT ADDRESS

YOUR CELL PHONE NUMBER

May we include your e-mail address on the Communication Design List Serve?

PLEASE CHECK:  ____ YES  ____ NO

May I include your e-mail address and phone number on a class phone list for distribution to the rest of the class?

PLEASE CHECK:  ____ YES  ____ NO

“I agree to the terms and conditions outlined in the Permission to Use Student Work contract.”

PRINT NAME (ON LINE BELOW)  SIGNATURE (ON LINE BELOW)  DATE

And

“I agree to the terms and conditions outlined in the UNT Legal Model Release Form contract.”

PRINT NAME (ON LINE BELOW)  SIGNATURE (ON LINE BELOW)  DATE
the schedule >> sixteen weeks of digital typographic greatness >>

WEEK 1 :: A 25-27
T
INTRO: Syllabus, attendance, required books and supplies
LECTURE: Basic introduction to Typography
ASSIGN: Project 1 > Type Marriage

TH
IN CLASS: Review type pair choices > select interim set of 2 pairs
ASSIGN: 20 thumbnail marriages for each pair/40 thumbnails total

WEEK 2 :: S 1-3
T
CRITIQUE: 20 thumbnail marriages for each pair/40 thumbnails total
ASSIGN: 20 revisions for one pair

TH
CRITIQUE: 20 revisions for one pair
ASSIGN: 10 tight revisions for one pair

WEEK 3 :: S 8-10
T
CRITIQUE: 10 tight revisions for one pair
ASSIGN: 1 final pencil pair scanned and imported into Adobe Illustrator & Photoshop
1st round laser output and onscreen viewing file

TH
CRITIQUE: 1st round laser output and onscreen viewing file
ASSIGN: Revisions
ASSIGN: Research, Project 2 > evocative type
List of 20 possible individuals as source material for evocative type
(can be living or deceased/focus on individuals who have an outsized personality, recognizable talent or known for something that can be visualized)

WEEK 4 :: S 15-17
T
CRITIQUE: Revisions type marriage
CRITIQUE: Research, Project 2 > list of 20 possible characters for evocative type treatment
ASSIGN: Completion of laser output and onscreen viewing file for type marriage
ASSIGN: Visual research + typeface selections for evocative typography

TH
DUE: Completed laser output and onscreen viewing file for type marriage
DUE: Word search + visual research + typeface selections for evocative typography
LECTURE: Evocative typography/Show examples of type as content/communication/expression
ASSIGN: 40 pencil thumbnails for evocative typography
the schedule

WEEK 5 :: S 22-24
T | TH
CRITIQUE: 40 pencil thumbnails
ASSIGN: Evocative typography. Working process for remainder of the assignment

1. Generate variations by manipulating some combination of kerning and tracking (they’re not the same thing), alignment, baseline shifts/leading/line height, scale & character manipulations
2. Select the best 2 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variation each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan at 600 dpi
6. Import scan into Illustrator and Photoshop for further vector- and pixel-based refinement
7. Generate initial laser output and onscreen version for review
8. Continue ongoing refinements based on class critiques
9. Generate color options for review/print and screen-based/pixel-rendered

WEEK 6 :: S 30-O 15
T | TH
CRITIQUE: 40 pencil thumbnails
ASSIGN: Continued Work in Progress

1. Generate variations by manipulating some combination of kerning and tracking, character spacing, alignment, baseline shifts/leading/line height, scale & character manipulations
2. Select the best 2 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variation each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator and Photoshop for further vector- and pixel-based refinement
7. Generate initial laser output and onscreen version for review
8. Continue ongoing refinements based on class critiques
9. Generate color options for review/print and screen-based/pixel-rendered

WEEK 7 :: O 6-8
T | TH
CRITIQUE: Work in progress
ASSIGN: Final print and digital versions of evocative type

1. Generate variations by manipulating some combination of kerning and tracking, character spacing, alignment, baseline shifts/leading/line height, scale & character manipulations
2. Select the best 2 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variation each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator and Photoshop for further vector- and pixel-based refinement
7. Generate initial laser output and onscreen version for review
8. Continue ongoing refinements based on class critiques
9. Generate color options for review/print and screen-based
the schedule

WEEK 8 :: O 13-15

T
DUE:
Final print and digital versions of evocative type

LECTURE:
Visual hierarchy

ASSIGN:
Project 3 > Digital Resumé
Type face selections and other possible visual language research
35 half-size layouts (4.25" x 5.5")

TH
CRITIQUE:
Type face selections and other possible visual language research
35 half-size layouts

ASSIGN:
20 half-size revisions, typeset on computer for print and online viewing

WEEK 9 :: O 20-22

T
CRITIQUE:
20 half-size revisions, set on computer for print and online viewing

ASSIGN:
10 half-size revisions, set on computer for print and online viewing

TH
CRITIQUE:
10 half-size revisions, set on computer for print and online viewing

ASSIGN:
Ongoing revisions

WEEK 10 :: O 27 - 29

T
CRITIQUE:
Ongoing revisions

ASSIGN:
Ongoing revisions

TH
CRITIQUE:
Ongoing revisions

ASSIGN:
Final print and onscreen digital versions of Digital Resumé

WEEK 11 :: N 3-5

T
DUE:
Digital Resume > Final print and onscreen digital versions

ASSIGN:
Project 4 > Grids and Hierarchy
10 possible candidates for redesign/experience improvements

TH
DISCUSS:
10 possible candidates for redesign/experience improvements
Selection of top 2 candidates

ASSIGN:
20 x 2 candidates thumbnail explorations > onscreen viewing only

CRITIQUE:
20 x 2 (40 total) candidates for visual explorations > onscreen viewing only

ASSIGN:
10 x 2 (20 total) candidates revisions

WEEK 12 :: N 10-12

T
CRITIQUE:
20 x 2 (40 total) candidates for visual explorations > onscreen viewing only

ASSIGN:
10 x 2 (20 total) candidates for revisions

TH
CRITIQUE:
10 x 2 (20 total) candidates for revisions

ASSIGN:
Ongoing visual exploration final site selection
the schedule

WEEK 14 :: N 17-19
T
CRITIQUE: Ongoing visual exploration final site selection
ASSIGN: Ongoing visual exploration final site selection

TH
CRITIQUE: Ongoing visual exploration final site selection
ASSIGN: Ongoing visual exploration final site selection

WEEK 14 :: N 24-28
T
CRITIQUE: Ongoing visual exploration final site selection
ASSIGN: Ongoing visual exploration final site selection

TH
CRITIQUE: Thanksgiving (no class); all instruction from this point forward facilitated via Zoom
ASSIGN:

WEEK 15 :: D 3-5
T
CRITIQUE: Ongoing visual exploration final site selection
ASSIGN: Class reflection paper & Group self-assessment
TH
“Almost final” iteration re: Project 4
DUE: Class reflection paper
Group self-assessment

WEEK 16 :: D 7-11 (FINALS)
T (12.08)
CRITIQUE: Final iteration(s) re: Project 4